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An Annotated and Glossed English Translation of
Memory, Memorisation and Memorisers in Ancient
Galilee by Marcel Jousse:

**A Study of the Origin, Nature, Analysis and Recording
of Mnemonic Rhythmo-stylistic Texts**

Volume Three
**Introduction, Table of Glossary Entries and Index of Terms
and Glossary of Joussean Concepts, Terms and Usage**

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**Thesis submitted in fulfillment of the requirements for the degree of
Doctor of Philosophy (Arts) in Orality-Literacy Studies
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Supervisor:
Professor Edgard Sienaert

Dedication

To

Marcel Jousse and Edgard Sienaert

- paysan-professors -

**for their humble awareness ...
integrity, courage, and commitment ...**

What a simple and powerful example this paysan-Rabbi gives to us
who are, in some or other wise, also paysan-professors.

Like him, we see before us the abandoned masses,
analogous to sheep who have no shepherd,

i.e. trying to follow the deep, analogical significance of the Palestinian tale:
apprehenders who have teachers neither prepared,

nor well enough informed,
to guide them to eat what is good
and to guard them from eating what is bad.

(Jousse 2000:444)

To accept the facts proven by the researcher
before these facts have become common social knowledge,
requires an extraordinary effort of doctrinal renunciation.

This brings us to the very depths of sympathetic intelligence -
sympathetic towards persons and no longer towards objects only ...

Whether we want to believe it or not:
to understand is to love.

As the Palestinian analogism shows so well:
to know another person is to become, with that person,
one, single, living, acting, thinking, creating flesh.
To become someone else, demands the denial of self.

Comprehension is creation.

A person who understands becomes another person.

This type of self-negation
in order to intussuscept another
constitutes a veritable sacrifice,

the extent of which will be determined by the degree of metamorphosis demanded.

The discoverer is a solitary being.
The discovery must be publicised,
even vulgarised.

In this squaring of the circle
lies the full drama of a researcher's life ...

For the discoverer needs to be discovered himself.

Such discovery will only be possible
through the mediation of those few elite observers
who are able to sympathize intellectually with the genius of the discoverer,
and to follow in the path which he has opened.

(Jousse 2000:134)

... to the Memrâ of Elâhâ

Introduction

"I am accused of logomania, but I do no more than label each of the facts I observe with a name that allows us to discriminate meaning" (Jousse 2000:60).

"For an objective terminology of these different techniques, I tried to borrow terms that would create a precise vocabulary, one that fits the facts that, until now, have not always been sufficiently analysed or scientifically isolated. Consider how poor geometry would be if we spoke only of 'straight lines' and 'circles'. Now, in the science of man, we are very often still pegged at the level of 'straight lines' and 'circles'. Stop and think, for example, to what different, and even contradictory, realities authors can apply the word *rhythm*.

The immediate adoption by others of a certain number of terms in my vocabulary has shown me how urgently those dealing with the anthropology of human expression in any of its forms have needed a richer and clearer terminology.

Science begins with precise language. (Jousse 2000:61)

I understand that this exposition is very technical. But I am dealing here with things which are new and extremely precise. These facts are of considerable psychological importance for the empirical solution of what has been called *the problem of human knowledge*. A vocabulary which clarifies the distinction and sequence of these facts is necessary.

Besides, as I have already stated earlier, science can make progress only through the enrichment and continual deepening of its terminology. All experts know the lexical work that still remains to be done in order to handle the facts of human mechanics appropriate to the formidable complexity of acknowledged living reality.

I am well aware that even the most adequate vocabulary would not enable us to grasp fully the refinement and the highly expressive power of this intuitive, logical, mimismological gesticulation. Such density of life could not possibly 'be expressed' statically on paper. (Jousse 2000:70)

I am expressing all these delicate and subtle ideas in abominably difficult, technical terms, but then I am trying to explain science, not make engaging music." (Jousse 2000:195)

Jousse thus defended his practice of developing a new terminology for his insights, maintaining that old terms, or terms understood in old contexts, were both contaminated and inapt. For this reason, he created a terminology that best expressed the nuances of new meaning that he brought to old concepts: *what should not be understood* by a term is as important as *what should be understood*.

Jousse records that:

The Story of my Life is that of my Work
The Story of my Work is that of my Life -

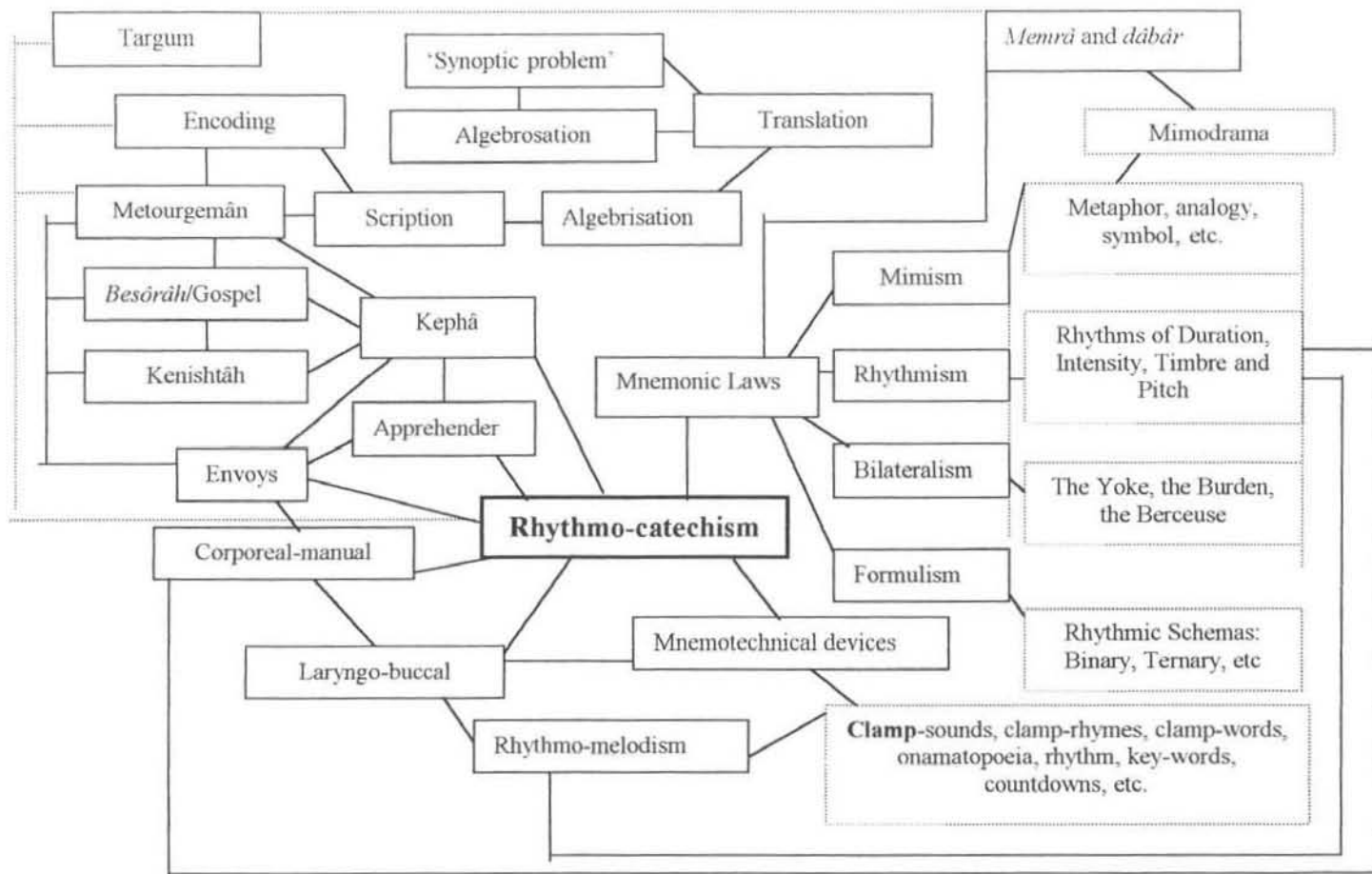
Jousse's perceptions were well ahead of his time, yet he claimed to do no more than 'unify'. Forty years after his death, *The Anthropology of Geste and Rhythm* still unifies knowledge and understanding anthropologically across the oral-literate interface and at every social and cultural

divide possible. Ironically, his privileged worldview isolated him cruelly: what was clear and obvious to him, is still dense and obscure to others. This applies at all levels of his thinking: the worldview, the structure, the concept, the metaphor, and the terminology.

In this Glossary of Terms, Concepts and Usage as occurring in *Memory, Memorisation and Memorisers in Ancient Galilee*, a brief explanatory comment is provided, together with selected excerpts in Jousse's own words (in English translation) to illustrate his perspectives and perceptions. It is these quotations which should be the primary focus of the reader's interest. For readers who wish to explore further, other references are included: Jousse provides generously.

Space constraints were the principle deciding factor when it came to the length of each entry. Initial drafts of this Glossary were four times the present length ... and growing. An electronic medium of transmission would have been kinder, not only in terms of accommodation of the length but also in terms of access. In this print medium, I have used a 'Table of Contents' for the principle entries and cross references, and an 'Index of Terms' to access the 'Table of Contents': readers thus have two pathways into the Glossary, and a series of intersecting pathways within it. As in all things Joussean, this Glossary is a beginning, a work 'towards' ... a whimper among the "first infant babblings" (Jousse 2000:24) of *The Anthropology of Geste and Rhythm*.

Because Jousse's concepts are indivisibly integrated, I have found it impossible to treat terms, concepts and usage independently, and have therefore grouped and cross-referenced related notions, manifesting hybrid associations and connections, which speak for themselves. There are some instances where the same passage is quoted under different referents. Such instances are deliberate, arising out of the appropriacy of the passages quoted. Some terms are glossed repeatedly, but in different contexts and with subtle changes in orientation: perspective is critical. Repetition of this kind illustrates the interdisciplinarity - the 'unity of knowledge' - which Jousse achieved from the "joining of forces" (Jousse 2000:55). A possible example of this complexity of cross-referencing, association and implication is represented graphically below:



Jousse coined and uses a number of complex terms, the elements of which are reversed in related terms, for example the usage of ‘Phono-mimemes’ and ‘Mimismo-phonetic’ in the following:

I say ‘Phono-mimemes’, but generally even this is not true any more. I should say ‘Phono-algebrosemes’. Very few Phono-mimemes have remained immediately recognisable as the reverberation of the sounds of objects and of the interactions of these objects. This reverberation is what linguistics have labelled onomatopoeia. Furthermore, there are very few linguists (they are often essentially book-bound) who admit at present to the onomatopoeic, or Mimismo-phonetic, origin of all algebrose words. (Jousse 2000:190)

How to use this Glossary ...

The Glossary and its Introduction, Table of Glossary Entries and Index of Terms are presented in two volumes to aid referencing. The Glossary can be accessed either per annotation in *Memory, Memorisation and Memorisers in Ancient Galilee*, or by term independently. For the purposes of easy reading and quick discrimination,

□ **Terms are recorded in bold face in normal 12 font**

[with cross-references in square brackets and normal 10 font]

Brief explanations and definitions of concepts, whether from Jousse 1990 or 2000, or provided by the researcher, are recorded in double line spacing in italic 11 font.

Examples of Usage/Reference

- are recorded in single line spacing in normal 11 font with the relevant term in **bold face**.

Some further page references are also provided.

Other comments

Where a term is both referenced and cross-referenced, it is an indication that there is more than one entry for the repeated term, e.g. ‘memory’ in the following:

□ **“Memory, the Memoriser and the Memorisable.” (Jousse 2000:476)**

[Mechanics] [Oral Style] [rhythmo-pedagogy] [fidelity] [mnemonic laws] [memory]

The structure of the Glossary

The layered complexity of Jousse’s synthesis precludes a single term alphabetic gloss. Concepts and their referring terms intercept and intersect each other at different levels and in relation to a variety of theories and perspectives. To accommodate this complexity in this glossary, there are instances where terms, concepts and usage have been explained and exemplified as both single items and related items. This means that it is possible that the same term will appear in more than one place, both as a single term, or in a relational context with other terms, e.g. in the case of “abstract - concrete - algebrised - algebrosed [concrete]”, both the relationship between [abstract - concrete - algebrised - algebrosed], and the term [concrete] have separate entries.

Table of Contents

Introduction	ii
Table of Glossary Entries	vi
Index of Terms	xiv

Table of Glossary Entries “AAAA”

Glossary Entry	Page
Abbâ - Berâ - Paraqlitâ	1
Abbâ-insufflation	2
abstract - concrete - algebrised - algebrose - concretism - Concrete Abstraction Algebrose Abstraction	3
Action - Essential/Characteristic Action/Geste and Transitory Action/Geste	5
'an Acting one - acting on - an Acted upon'	6
adoption means adaptation	7
Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful	8
Algebrise/d - algebrose/d/ algebrisation - algebrosement/ algebrement - algebrosement/ algebrosement/ algebrosement/	10
Algebrosement - Concretism	13
Analogy - analogeme/s - analogical - analogous - analogism	15
Analogy and Metaphor	17
Analogy and Symbol	18
Animism	19
anthropological - ethnological - cosmological	20
Anthropology: Dynamic Anthropology - Static Anthropology - ethnology - ethnography	20
Anthropology of Dust	22
Anthropology of Geste and Rhythm	24
Anthropology of Geste and Rhythm - Anthropology of Mimism - metaphysics - metaphysical - metaphysicists - metaphysicians	25
Anthropology of Language/ Linguistic Anthropology/ <i>Science of Significant Gesticulation</i> - Linguistics/ Science of Languages	27
Anthropology of Memory - Anthropologist of Memory	28
Anthropology - Theology	29
Anthropos - man - human	29
Anthropos - anthropoid	30
Apocalypse/s - Apocalyptic - revelation	31
Apostles - Envoys - Berâs - Evangelists	33
apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s	35
apraxia - apraxic - praxis - eupraxis - aphasia - aphasic	36
Aramaic - Aramaicised - Hebraic - Hebrew	38
Auditioning - auditioner/auditor - audition	39

“BBBB”

Glossary Entry	Page
balance: Single Bilateralism/Balancings: ‘Yoke-Balancing’ and ‘Burden-Lifting’; Double Bilateralism/ Balancing: ‘Berceuse-Cradling’	41
Beatitudes - Sermon on the Mount - Rhythmo-catechism of the Mount - Rhythmo-catechism of the Lesson on the Mount (Matthew 5, 3-20)	44
Beaumont-sur-Sarthe - Sarthe - Sarthois - Sarthian	45
Berâ of Elâhâ	48
Bergson, Henri	49
Besôrâh - Besôretâ - Oral announcement - annunciation - Gospel - The New Testament	50
Biblical (mis)translations	52
Bilateralism - bilateral - bilateralising - bilateralised	53
Book/s - bookishness - Bookish - bookish ethnic milieu	60
Brain	61
Brilliant - brilliance - brevity - density - simplicity - obscurity	62
bringing-into-consciousness - coming-into-consciousness - conscious/consciousness - unconscious/unconsciousness	63

“CCCC”

Glossary Entry	Page
call-words/ link-words - clamp elements: clamp-rhymes/ clamp-sounds/ clamp-words	66
Chosal	69
Cinemimism (ocular) - Cinemimage - cinemimical - Phonomimism (auricular) [mimism]	70
civilisation	72
‘Classical Western Civilisation’ and Laicism - Aramaic Iéshouan Christianity	73
Communion - communication - the Problem of Knowledge - ‘knowing’	74
compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers	77
<i>Comptoir</i> - <i>Compteur</i> - <i>Conteur</i>	79
Connection(ed)	79
Consubstantial - consubstantially	80
corporeage-manualage - corporeal-manual expression - mimage - langage/langue - language	81
Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic’ and ‘elaborated, supplementary, intercalated’	83

“DDDD”

Glossary Entry	Page
Dâbâr - Pitgâmâ - Petgâmâ - Pitegâm - formulaic lesson - prophetic saying	87
Dead Sea - Essenians - <i>Scriptorium of Qoumrân</i>	88
Decanery - <i>dizaine</i> - septenary - <i>septaine</i> - septuply	89
Deeds and Sayings	90
Disciple	90
Desgrées du Loû, Gabrielle	91
diaspora: in Palestine - intra-ethnic; outside Palestine - extra-ethnic	92
discovery - observation - imagination - invention	93
Doublets and Variants: equivalence - equation	96

Glossary Entry	Page
Dream	97
dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living	98

“EEEE”

Glossary Entry	Page
Elahâ - Elohim	101
Enchainment - Song of Songs - Song of Solomon - conjugal - doctrinal	102
Encoding - encodism - encoder - decodism - translate - translating - translation - translator - interpreted - interpretation	104
enemies of memory' - 'amnesics' - synoptic problem	106
Engender - engendration	107
Esdras	108
Ethnic milieu/x - Oral-style ethnic milieu	108
Expression: corporeal-manual - laryngo-buccal - mimographic - mimogram	110

“FFFF”

Glossary Entry	Page
Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral 'faithfulness' - <i>Hemanoûtâ</i> – global faithfulness - 'infidelity' - truth - precision - exactness	112
Formulism - Formula/e - formulaic - formulation(s)	114
formula-facet - polysemantism	117

"GGGG"

Glossary Entry	Page
Galilean Oral Style - Palestine paysan milieu	119
Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style	119
Gallic oral ethnic milieu	122
Gallo-Galilean tradition - Graeco-Latin civilisation	123
Genius - brilliance	124
geste/s - gestual - gestually - gestualiser - gestualise/d - Propositional geste - Interactional	126
Global - Globalism	128
Graphic Abbreviations - Formulaic Abbreviations - rhythm-typography	128
Gry, Léon	130

“HHHH”

Glossary Entry	Page
hemistich/es	131
Hexapla of Origen	132
Hugo, Victor	133
hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms	134

“III”

Glossary Entry	Page
Iéshou"á - Rabbi Iéshou"á - memrâ incarnate	136
image - imagination - remembrance	137
Imbricate/ imbrication	138
impressing - expressing: microscopic - macroscopic: microcosm - macrocosm	139
incarnate - incarnation	140
Individual - individualism	141
<i>Intendant</i>	143
Intercalary - intercalation	143
intussuscept - intussusception	143
Iohânân - John - Johannine	146
Israel - Palestine - Galilee	147

“JJJ”

Glossary Entry	Page
Janet (Professor Pierre)	149
Jerome (Saint)	150
Jerusalem	151
Jesus	152

“KKKK”

Glossary Entry	Page
Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue	154
Kephâ - Peter	155

"LLLL"

Glossary Entry	Page
Laboratory: Anthropological; Awareness; ethnic; rhythmo-pedagogy; maternal	157
Laws of the <i>Anthropology of Geste and Rhythm</i> - laws of human expression	158
learning-by-rote - 'learning-by-heart' - learning in the 'memory-heart' - memorisation	159
Lévy-Bruhl	162
Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing	163
Liturgy - liturgies	166
living targumic dominoes	167
Logic - order - rhythm	168
Loisy, Alfred (1857-1940)	168
Loukas - Luke	170

"MMMM"

Glossary Entry	Page
Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>	172
Manducating - manducation - memorisation	173
Mâriâm	174
Mark/Markos	175

Glossary Entry	Page
Mâshâl - parable - proverb - memory	176
Maternal hearth	178
Mattai - Matthew	179
Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos	179
Memory - learning - understanding - knowledge: "Mimorising is memorising" -(Jousse 2000a:345)	182
"Memory, the Memoriser and the Memorisable." (Jousse 2000:476	184
Memory - congenital - the 'collective unconscious'	185
memory-aid - <i>aide-memoire</i> - adjuvant	186
Memrâ - memrâised - <i>memrâising</i>	187
Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the 'unknown' Metourgemân-Sunergos - Drogman	189
microscopic - macroscopic	194
Midrâsh - midrâshim	196
Mimage	198
mimetism (operative) - mimoplastism	199
miming - mimism - mimer - mimeme - mimismological - mimismologically	200
Mimism	204
mimism and mimicry	207
Mimism and Imitation	208
Mimismo-cinetism	209
Mimodrama - mimodramatics - mimodramatist - mimism - mimismic - mimeme - Mimodrama of Memory	209
Mimogram - mimographism - mimoplasm - mimoplastism (Operative) - mimoplastist	212
mimismo-kinetism - Mimismo-phonetism	212
Mimismology - mimismologist - mimismiatry - mimismiatrist	213
Miqerâ' (also spelled Miqra) - Miqerâ' and midrâsh	214
Mishnâh - mishnaise - mishnaisation - Miqerâ' - rhythmo-catechism	215
Mnemo-melodism - mnemo-melody	217
Mnemonic Laws - Mnemonics	217
Mnemotechnical devices	220
Music - musician - musical	222

"NNNN"

Glossary Entry	Page
Nabi - prophet	224

"OOOO"

Glossary Entry	Page
objectivity - objective - subjectivity - subjective	225
Onkelos-Akylas	228
Oralism - Globalism (corporage-manualage et al) [global <i>et al</i>]	228
Oral style - Oral-style tradition - Oral-style ethnic milieu - Oral Tradition (Palestinian) (Galilean) (Gallic)	229
'Oraytâ' - Aramaic targumized Tôrâh (Old Testament)	233

Glossary Entry	Page
ordnancer - ordnancing - ordnancement	235
Origin of the Christian Bible and Liturgy - Old Testament - New Testament	235
Our Father - Patemoster (The Lord's Prayer)	236

"PPPP"

Glossary Entry	Page
Palestinist - Palestinian scholars - Palestinising scholar/ anthropologist/ theologist - Graeco-Latinist	238
Papyrovores - pennitives - plunitives	239
Paradise	240
Parallelism (propositional)	242
Paraqlitâ - Paraclete - Paraclita	245
<i>Parole</i>	248
Partage - Portage - 'Partage for Portage'	249
Paulhan, Jean	250
Pautrel, Raymond	251
Paysan(s) - paysanne - Paysanism - peasant(s)	252
Paysanne mother	253
Paysan University - university of the earth - professorship of the earth - earthling-man	254
Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries	256
Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education	258
Pedagogy - Liturgy : "Pedagogy became Liturgy": "Pedagogy engenders Liturgy": "Pedagogy rules over Liturgy"	260
Performance	264
Philologists - philology	265
Phono-mimeme - Phono-analogeme - Phono-algebreme - Phono-mimism - Phono-analogism - phono-analogical	267
Play and replay - operate	268
Poincaré, Henri	271
Polysemantism - semantico-melodising - semantico-melodism - semanteme - Semantico-melody - 'semantic harmonies'	273
<i>'Poor in/of Science'</i>	278
Preacher - preaching - teacher - teaching - predication	279
primitive - Prehistory - prehistorical - Pre-logical mentality	281
Proposition - Propositional geste	283
Psycho-physiological indivisibility	284

"QQQQ"

Glossary Entry	Page
Qehillâh - Qohelet	286
Qur'an - Qur'anic	286

“RRRR”

Glossary Entry	Page
The Real - real - reality	288
Receive, register and replay	289
Recitation - recitatives (parallel) - Reciter - reciting	291
Repetition	293
research methodology - scientific study	294
research orientation - discipline - interdisciplinarity - insider perspective	296
Research Questions	298
resurrection - revivification - resuscitation - resuscitating - reviviscence	301
Rhyme - rhymes - rhyming - rhymers - rhymed	302
Rhythm(s) - rhythmic(al) - rhythmisatation - rhythmed - rhythming	304
Rhythmic Schemas: Binary rhythmic schema - Ternary rhythmic schema - Double Binary rhythmic schema	307
Rhythmism	311
rhythmo-catechism - rhythmo-catechisation - Rhythmo-catechistics - rhythmo-catechetical	312
rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre	313
rhythmography - rhythmo-typography - rhythmo-typographical	314
rhythmo-melodism: Rhythmo-melody (Modelling) - Rhythmo-melodism (Guiding) - Rhythmo-melodism (Rememorating)	316
rhythmo-mime(r)(s) - rhythmo-miming - rhythmo-mimism	318
rhythmo-mnemonic	319
Roman catechism - Roman Qehillâ-Ekklesia	319
Rosary	320
Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - ‘breathing-breath of the throat’ - mouth - lips	321
Rousselot, Jean-Pierre	325

“SSSS”

Glossary Entry	Page
Scholar(s) - scholarship - scholarly - scholastic/s - scholastically	327
Science: practical - technical	328
Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb	331
scripting - scripted - scription/s - scripter/s - putting-into-writing	333
Sedêr-Séfêr - Sôfer - Sôferim	335
Septuagint - Seventy - septantic - septantologic - septantological	337
shadow/s - shadowgraph - writing - Mimographism - Mimographic writing	338
Shâ’oûl of Giscala (Paul)	340
Soul - nafshâ-throat - heart - rouhâh - breath	342
Spoken Style - Oral Style - Written Style	343
Style - Human Stylistics - Mnemo-Stylistics - Stylology - Rhythmo-Stylistics	344

“TTTT”

Glossary Entry	Page
Taine's law	346
'tally' and 'tell'	346
talmud - targum - Tôrâh - talmid	347
Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh	349
teaching - teacher - learning - learner	351
Technology - recording apparatus - cinematograph - phonograph	352
Terminology - vocabulary - precise language	355
'text' in 'context' - Laplace	357
Text/s - textual - texture	358
textual atoms	360
Tôrâh - targum - Orâyetâ	362
Tradition/-s - traditioning - traditioned - traditional - traditionally - traditionists	364
Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - 'traduttore, traditore'	366
transubstantiate/s - transubstantiated - transubstantiation/s	368
Trinity	369
Transmitting - receiving : transmission - reception - transmitted - receiver	371
Tri-phasism - Tri-phasicity - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'	373

“UUUU”

“VVVV”

Glossary Entry	Page
verbo-motor - verbo-melody - motor response	376

“WWWW”

Glossary Entry	Page
Wine: old and new	378
Word	379
Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrose - reading	380
Written-style ethnic milieu/ civilisation	382

“XXXX”

“YYYY”

“ZZZZ”

Index of Terms “AAAA”

Term	Glossary entry
Abbâ	Abbâ - Berâ - Paraqlitâ
Abbâ-insufflation	Abbâ-insufflation
abstract	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction Algebrosed Abstraction
Action	Action - Essential/Characteristic Action/Geste and Transitory Action/Geste
active	dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living
adoption means adaptation	adoption means adaptation
adjuvant	memory-aid - <i>aide-memoire</i> - adjuvant
Aesthetic	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
<i>aide-memoire</i>	memory-aid - <i>aide-memoire</i> - adjuvant
algebreme	Algebrise/d - algebrose/d/ algebrisation - algebrosoation/ algebreme - algebroseme/ algebrosois/ algebrosoically/ algebrology
algebrisation	Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrosed - reading
(1) algebrised	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction - Algebrosed Abstraction
(2) algebrised	Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrosed - reading
Algebroseme	Algebrise/d - algebrose/d/ algebrisation - algebrosoation/ algebreme - algebroseme/ algebrosois/ algebrosoically/ algebrology
algebrology	Algebrise/d - algebrose/d/ algebrisation - algebrosoation/ algebreme - algebroseme/ algebrosois/ algebrosoically/ algebrology
algebrosoation	Algebrise/d - algebrose/d/ algebrisation - algebrosoation/ algebreme - algebroseme/ algebrosois/ algebrosoically/ algebrology
(1) algebrosed	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction Algebrosed Abstraction
(2) algebrose/d/	Algebrise/d - algebrose/d/ algebrisation - algebrosoation/ algebreme - algebroseme/ algebrosois/ algebrosoically/ algebrology
Algebrosed Abstraction	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction Algebrosed Abstraction
algebrosois/ algebrosoically/	Algebrise/d - algebrose/d/ algebrisation - algebrosoation/ algebreme - algebroseme/ algebrosois/ algebrosoically/ algebrology
Aloud-Speaker	Metourgemân: Paraqlitâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the ‘unknown’ Metourgemân- Sunergos
agriculturalists	hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms
Akylas	Onkelos-Akylas

Term	Glossary entry
'amnesics'	enemies of memory' - 'amnesics' - synoptic problem
amôrâ	Metourgemân: Paraqlîtâ-Meto Analogy - analogeme/s - analogical - analogous - analogism urgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the 'unknown' Metourgemân-Sunergos
(1) 'an Acting one - acting on - an Acted upon'	'an Acting one - acting on - an Acted upon'
(2) 'an acting one - acting on - an acted upon'	Tri-phasism - Tri-phasicity - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'
analogeme/s -	Analogy - analogeme/s - analogical - analogous - analogism
analogical - analogism	Analogy - analogeme/s - analogical - analogous - analogism
analogous	Analogy - analogeme/s - analogical - analogous - analogism
(1) Analogy	Analogy - analogeme/s - analogical - analogous - analogism
(2) Analogy	Analogy and Metaphor
(3) Analogy	Analogy and Symbol
(1) anthropological-cosmological	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
(2) anthropological	anthropological - ethnological - cosmological
Anthropological Laboratory	Laboratory: Anthropological; Awareness; ethnic; rhythm-pedagogy; maternal
Anthropological Pedagogy	Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythm-pedagogy - education
Anthropologist of Memory	Anthropology of Memory - Anthropologist of Memory
Anthropology: Dynamic Anthropology Static Anthropology	Anthropology: Dynamic Anthropology - Static Anthropology - ethnology - ethnography
Anthropology of Dust	Anthropology of Dust
(1) Anthropology of Geste and Rhythm	Anthropology of Geste and Rhythm
Anthropology of Geste and Rhythm	Anthropology of Geste and Rhythm - Anthropology of Mimism - metaphysics - metaphysical - metaphysicists - metaphysicians
Anthropology of Language	Anthropology of Language/ Linguistic Anthropology/ <i>Science of Significant Gesticulation</i> - Linguistics/ Science of Languages
Anthropology of Memory	Anthropology of Memory - Anthropologist of Memory
Anthropology - Theology	Anthropology - Theology
(1) Anthropos	Anthropos - man - human
(2) Anthropos	Anthropos - anthropoid
aphasia - aphasic	apraxia - apraxic - praxis - eupraxis - aphasia - aphasic
Apocalypse/s - Apocalyptic	Apocalypse/s - Apocalyptic - revelation
Apostles	Apostles - Envoys - Berâs - Evangelists
apprehender/s	apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s

Term	Glossary entry
apprehending -	apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s
apraxia - apraxic	apraxia - apraxic - praxis - eupraxis - aphasia - aphasic
Aramaic - Aramaicised	Aramaic - Aramaicised - Hebraic - Hebrew
Aramaic Targum	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh
Aramaic targumized Tôrâh	Oraytâ' - Aramaic targumized Tôrâh (Old Testament)
Aramaic Iéshouan Christianity	Classical Western Civilisation' and Laicism - Aramaic Iéshouan Christianity
art	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
Assembly	Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue
Auditioning - auditioner/ auditor - audition	Auditioning - auditioner/ auditor - audition
Awareness, Laboratory of	Laboratory: Anthropological; Awareness; ethnic; rhythmo-pedagogy; maternal

“BBBB”

Term	Glossary entry
balance	balance: Single Bilateralism/Balancings: ‘Yoke-Balancing’ and ‘Burden-Lifting’; Double Bilateralism/ Balancing: ‘Berceuse-Cradling’
basic Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic’ and ‘elaborated, supplementary, intercalated’
Beatitudes	Beatitudes - Sermon on the Mount - Rhythmo-catechism of the Mount - Rhythmo-catechism of the Lesson on the Mount (Matthew 5, 3-20)
Beaumont-sur-Sarthe	Beaumont-sur-Sarthe - Sarthe - Sarthois - Sarthian
beauty/beautiful	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
(1) Berâ	Abbâ - Berâ - Paraqlitâ
(2) Berâ of Elâhâ	Berâ of Elâhâ
(3) Berâs	Apostles - Envoys - Berâs - Evangelists
‘Berceuse-Cradling’	balance: Single Bilateralism/Balancings: ‘Yoke-Balancing’ and ‘Burden-Lifting’; Double Bilateralism/ Balancing: ‘Berceuse-Cradling’
Bergson, Henri	Bergson, Henri
<i>Besôrâh - Besôretâ</i>	<i>Besôrâh - Besôretâ</i> - Oral announcement - annunciation - Gospel - The New Testament
Besôrâh - Besôretâ	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh
Biblical (mis)translations	Biblical (mis)translations
Bilateralism - bilateral - bilateralising - bilateralised	Bilateralism - bilateral - bilateralising - bilateralised

Term	Glossary entry
Binary rhythmic schema	Rhythmic Schemas: Binary rhythmic schema - Ternary rhythmic schema - Double Binary rhythmic schema
Book/s - bookishness - Bookish	Book/s - bookishness - Bookish - bookish ethnic milieu
Brain	Brain
breath	Soul - nafshâ-throat - heart - rouhâh - breath
Breath of Life /Truth	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
'breathing-breath of the throat'	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
brevity	Brilliant - brilliance - brevity - density - simplicity - obscurity
(1) brilliance - brilliant	Brilliant - brilliance - brevity - density - simplicity - obscurity
(2) brilliance	Genius - brilliance
bringing-into-consciousness -	bringing-into-consciousness - coming-into-consciousness - conscious/consciousness - unconscious/unconsciousness
Burden-Lifting'	balance: Single Bilateralism/Balancings: 'Yoke-Balancing' and 'Burden-Lifting'; Double Bilateralism/ Balancing: 'Berceuse-Cradling'

“CCCC”

Term	Glossary entry
call-words	call-words/ link-words - clamp elements: clamp-rhymes/ clamp-sounds/ clamp-words
Celestial Mechanics Celestial Mechanism	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
Characteristic / Essential Action/Geste	Action - Essential/Characteristic Action/Geste and Transitory Action/Geste
Chosal	Chosal
Christ the King	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
cinematograph	Technology - recording apparatus - cinematograph - phonograph
Cinemimage	Cinemimism (ocular) - Cinemimage - cinemimical - Phonomimism (auricular)
Cinemimism (ocular) - cinemimical -	Cinemimism (ocular) - Cinemimage - cinemimical - Phonomimism (auricular)
(1) civilisation	civilisation
(2) civilisation	Written-style ethnic milieu/ civilisation
clamp elements: clamp- rhymes/ clamp-sounds/ clamp-words	call-words/ link-words - clamp elements: clamp-rhymes/ clamp-sounds/ clamp-words
'Classical Western Civilisation'	Classical Western Civilisation' and Laicism - Aramaic Iéshouan Christianity
co-apprehender/s	apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s
'collective unconscious'	Memory - congenital - the 'collective unconscious'

Term	Glossary entry
coming-into-consciousness	bringing-into-consciousness - coming-into-consciousness - conscious/consciousness - unconscious/unconsciousness
communication	Communion - communication - - the Problem of Knowledge - 'knowing'
Communion -	Communion - communication - - the Problem of Knowledge - 'knowing'
compose	compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers
composing-in-performance	compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers
comprehender/s	apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s
comprehending -	apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s
<i>Comptoir - Compteur - Conteur</i>	<i>Comptoir - Compteur - Conteur</i>
concrete	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction Algebrosed Abstraction
Concrete Abstraction	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction Algebrosed Abstraction
concretism	abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction Algebrosed Abstraction
conjugal	Enchainment - Song of Songs - Song of Solomon - conjugal - doctrinal
congenital Memory	(4) Memory - congenital - the 'collective unconscious'
conscious/consciousness -	bringing-into-consciousness - coming-into-consciousness - conscious/consciousness - unconscious/unconsciousness
'context'-'text' in	'text' in 'context'
Consubstantial - consubstantially	Consubstantial - consubstantially
(1) corporeal-manual expression - corporage-manualage	corporage-manualage - corporeal-manual expression - mimage - langage/langue - language
(2) corporeal-manual Expression	Expression: corporeal-manual - laryngo-buccal - mimographic - mimogram
Cosmogony: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
(1) cosmological-anthropological	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
(2) cosmological	anthropological - ethnological - cosmological
cosmos	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
Counting-necklaces/Necklace-counters	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'

“DDDD”

Term	Glossary entry
Dâbâr	Dâbâr - Pitgâmâ - Petgâmâ - Pitegâm - formulaic lesson - prophetic saying
dance	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
Dead Sea	Dead Sea - Essenians - <i>Scriptorium of Qoumrân</i>
decaneries	Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries
Decanery - <i>dizaine</i>	Decanery - <i>dizaine</i> - septenary - <i>septaine</i> - septuply
Deeds	Deeds and Sayings
de-compose	compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers
density	Brilliant - brilliance - brevity - density - simplicity - obscurity
disciple	disciple
discipline	research orientation - discipline - interdisciplinarity - insider perspective
Desgrées du Lou, Gabrielle	Desgrées du Lou, Gabrielle
diaspora	diaspora: in Palestine - intra-ethnic; outside Palestine - extra-ethnic
discovery	discovery - observation - imagination - invention
(1) doctrinal	Enchainment - Song of Songs - Song of Solomon - conjugal - doctrinal
(2) Doctrinal Pearl-Lessons	Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries
Double Bilateralism/Balancing	balance: Single Bilateralism/Balancings: ‘Yoke-Balancing’ and ‘Burden-Lifting’; Double Bilateralism/ Balancing: ‘Berceuse-Cradling’
Double Binary rhythmic schema	Rhythmic Schemas: Binary rhythmic schema - Ternary rhythmic schema - Double Binary rhythmic schema
Doublets : equivalence - equation	Doublets and Variants: equivalence - equation
drawing/s	Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrose - reading
Dream	Dream
Drogman	Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the ‘unknown’ Metourgemân-Sunergos - Drogman
Duration - Rhythm of	rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre
Dust - Anthropology of	Anthropology of Dust
dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living	

“EEEE”

Term	Glossary entry
earthling-man	Paysan University - university of the earth - professorship of the earth - earthling-man
education	Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education

Term	Glossary entry
Ekklesia	Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue
elaborated Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'
Elahâ	Elahâ - Elohim
elementary Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'
Elohim	Elahâ - Elohim
Enchainment	Enchainment - Song of Songs - Song of Solomon - conjugal - doctrinal
(1) Encoding encodism encoder	Encoding - encodism - encoder - decodism - translate - translating - translation - translator - interpreted - interpretation
(2) encoding	Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - 'traduttore, traditore'
'enemies of memory'	enemies of memory' - 'amnesics' - synoptic problem
energy	dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living
Engender	Engender - engendration
engendration	Engender - engendration
Envoys	Apostles - Envoys - Berâs - Evangelists
Esdras	Esdras
Essential/ Characteristic Action/Geste	Action - Essential/Characteristic Action/Geste and Transitory Action/Geste
Essenians	Dead Sea - Essenians - <i>Scriptorium of Qoumrân</i>
Ethics: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
ethnic Laboratory	Laboratory: Anthropological; Awareness; ethnic; rhythm-pedagogy; maternal
(1) Ethnic milieu/x	Ethnic milieu/x - Oral-style ethnic milieu
(2) ethnic milieu - bookish	Book/s - bookishness - Bookish - bookish ethnic milieu
ethnological	anthropological - ethnological - cosmological
ethnology - ethnography	Anthropology: Dynamic Anthropology - Static Anthropology - ethnology - ethnography
eupraxis -	apraxia - apraxic - praxis - eupraxis - aphasia - aphasic
Evangelists	Apostles - Envoys - Berâs - Evangelists
exactness	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral 'faithfulness' - <i>Hemanoûtâ</i> – global faithfulness - 'infidelity' - truth - precision - exactness
Expression: corporeal- manual - laryngo-buccal - mimographic - mimogram	Expression: corporeal-manual - laryngo-buccal - mimographic - mimogram
extra-ethnic diaspora	diaspora: in Palestine - intra-ethnic; outside Palestine - extra-ethnic

“FFFF”

Term	Glossary entry
<i>Faith</i> – faithful - faithfully	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral 'faithfulness' - <i>Hemanoûtâ</i> – global faithfulness - 'infidelity' - truth - precision - exactness

Term	Glossary entry
Fidelity	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral ‘faithfulness’ - <i>Hemanoûtâ</i> – global faithfulness - ‘infidelity’ - truth - precision - exactness
fluidity	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral ‘faithfulness’ - <i>Hemanoûtâ</i> – global faithfulness - ‘infidelity’ - truth - precision - exactness
Formula/e - formulaic - formulation(s)	Formulism - Formula/e - formulaic - formulation(s)
Formulaic Abbreviations	Graphic Abbreviations - Formulaic Abbreviations - rhythmo-typography
formulation(s)	Formulism - Formula/e - formulaic - formulation(s)
Formulism	Formulism - Formula/e - formulaic - formulation(s)
formula-facet	formula-facet - polysemantism
formulaic lesson	Dâbâr - Pitgâmâ - Petgâmâ - Pitegâm - formulaic lesson - prophetic saying

“GGGG”

Term	Glossary entry
(1) Galilee	Israel - Palestine - Galilee
(2) Galilee - Galilean ethnic milieu -	Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style
Galilean Oral Style	Galilean Oral Style - Palestine paysan milieu
Gallic oral ethnic milieu	Gallic oral ethnic milieu
Gallo-Galilean tradition	Gallo-Galilean tradition - Graeco-Latin civilisation
Genius	Genius - brilliance
geste/s - gestual - gestually - gestualiser - gestualise/d	geste/s - gestual - gestually - gestualiser - gestualise/d - Propositional geste - Interactional
Global - Globalism	Global - Globalism
Globalism	Oralism - Globalism (corporage-manualage et al)
global faithfulness	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral ‘faithfulness’ - <i>Hemanoûtâ</i> – global faithfulness - ‘infidelity’ - truth - precision - exactness
Graeco-Latin civilisation	Gallo-Galilean tradition - Graeco-Latin civilisation
Graeco-Latinist	Palestinianist - Palestinian scholars - Palestinising scholar/ anthropologist/ theologian - Graeco-Latinist
Gospel	<i>Besôrâh</i> - <i>Besôretâ</i> - Oral announcement - annunciation - Gospel - The New Testament
Graphic Abbreviations	Graphic Abbreviations - Formulaic Abbreviations - rhythmo-typography
Greek Targum	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - <i>Besôrâh</i> (<i>Besôretâ</i>) - <i>Tôrâh</i>
Gry, Léon	Gry, Léon
Guiding Rhythm-melodism	rhythm-melodism: Rhythm-melody (Modelling) - Rhythm-melodism (Guiding) - Rhythm-melodism (Rememorating)

“HHHH”

Term	Glossary entry
heart	(1) Soul - <i>nafshâ</i> -throat - heart - <i>rouhâh</i> - breath
Hebraic - Hebrew	Aramaic - Aramaicised - Hebraic - Hebrew
Hellenistic Targum	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythm-catechistic Targum - <i>Besôrâh</i> (<i>Besôretâ</i>) - <i>Tôrâh</i>

Term	Glossary entry
<i>Hemanoûtâ</i>	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral ‘faithfulness’ - <i>Hemanoûtâ</i> – global faithfulness - ‘infidelity’ - truth - precision - exactness
hemistich/es	hemistich/es
Hexapla of Origen	Hexapla of Origen
Historical Pearl-Lessons	Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries
History: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
Hugo, Victor	Hugo, Victor
human	Anthropos - man - human
Human Mechanics - Human Mechanism	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
Human Stylistics	Style - Human Stylistics - Mnemo-Stylistics - Stylogy - Rhythmo-Stylistics
hunter-gatherers	hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms

"III"

Term	Glossary entry
Iéshou"a	Iéshou"a - Rabbi Iéshou"a - memrâ incarnate
illiteracy	Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing
image - imagination	image - imagination - remembrance
imagination	discovery - observation - imagination - invention
Imbricate/ imbrication	Imbricate/ imbrication
Imitation	Mimism and Imitation
impressing - expressing	impressing - expressing: microscopic - macroscopic: microcosm - macrocosm
improviser-composer - improvising - improvisation	compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers
incarnate - incarnation	incarnate - incarnation
initial Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic’ and ‘elaborated, supplementary, intercalated’
intercalated Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic’ and ‘elaborated, supplementary, intercalated’
interdisciplinarity	research orientation - discipline - interdisciplinarity - insider perspective
interpreter	Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the ‘unknown’ Metourgemân-Sunergos
Individual - individualism	Individual - individualism
indivisibility	Psycho-physiological indivisibility
‘infidelity’	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral ‘faithfulness’ - <i>Hemanoûtâ</i> – global faithfulness - ‘infidelity’ - truth - precision - exactness
insider perspective	research orientation - discipline - interdisciplinarity - insider perspective
<i>Intendant</i>	<i>Intendant</i>
Intensity - Rhythm of	rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre

Term	Glossary entry
Interactional geste	geste/s - gestual - gestually - gestualiser - gestualise/d - Propositional geste - Interactional
Intercalary - intercalation	Intercalary - intercalation
interpreted - interpretation	Encoding - encodism - encoder - decodism - translate - translating - translation - translator - interpreted - interpretation
intra-ethnic Diaspora	diaspora: in Palestine - intra-ethnic; outside Palestine - extra-ethnic
intussuscept - intussuception	intussuscept - intussuception
invention	discovery - observation - imagination - invention
Iohânân	Iohânân - John - Johannine
Israel	Israel - Palestine - Galilee

"JJJJ"

Term	Glossary entry
Janet (Professor Pierre)	Janet (Professor Pierre)
Jerome (Saint)	Jerome (Saint)
Jerusalem	Jerusalem
Jesus	Jesus
John - Johannine	Iohânân - John - Johannine

"KKKK"

Term	Glossary entry
Kenishtâh	Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue
Kephâ	Kephâ - Peter
King of Heaven	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
'knowing'	Communion - communication - - the Problem of Knowledge - 'knowing'
knowledge	Memory - learning - understanding - knowledge: "Mimorising is memorising" - (Jousse 2000a:345)

"LLLL"

Term	Glossary entry
Laboratory	Laboratory: Anthropological; Awareness; ethnic; rhythm-pedagogy; maternal
Laicism	Classical Western Civilisation' and Laicism - Aramaic Iéshouan Christianity
langage/langue - language	corporeage-manualage - corporeal-manual expression - mimage - langage/langue - language
laryngo-buccal expression	Expression: corporeal-manual - laryngo-buccal - mimographic - mimogram
Law: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
Laws of the <i>Anthropology of Geste and Rhythm</i>	Laws of the <i>Anthropology of Geste and Rhythm</i> - laws of human expression
The Law of Universal/Cosmological Interaction	Tri-phasism - Tri-phasicity - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'

Term	Glossary entry
laws of human expression	Laws of the <i>Anthropology of Geste and Rhythm</i> - laws of human expression
(1) learning	Memory - learning - understanding - knowledge: "Mimorising is memorising" -(Jousse 2000a:345)
(2) learning - learner	teaching - teacher - learning - learner
'learning-by-heart' - learning in the 'memory-heart'	learning-by-rote - 'learning-by-heart' - learning in the 'memory-heart' - memorisation
learning-by-rote	learning-by-rote - 'learning-by-heart' - learning in the 'memory-heart' - memorisation
Lévy-Bruhl	Lévy-Bruhl
link-words	call-words/ link-words - clamp elements: clamp-rhymes/ clamp-sounds/ clamp-words
Linguistic Anthropology	Anthropology of Language/ Linguistic Anthropology/ <i>Science of Significant Gesticulation</i> - Linguistics/ Science of Languages
Linguistics	Anthropology of Language/ Linguistic Anthropology/ <i>Science of Significant Gesticulation</i> - Linguistics/ Science of Languages
lips	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
Literate - literacy	Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing
Liturgy - liturgies	Liturgy - liturgies
living	dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living
living targumic dominoes	living targumic dominoes
Logic	Logic - order - rhythm
Loisy, Alfred	Loisy, Alfred (1857-1940)
The Lord's Prayer	Our Father - Paternoster (The Lord's Prayer)
Loukas - Luke	Loukas - Luke

"MMMM"

Term	Glossary entry
macrocosm - microcosm	impressing - expressing: microscopic - macroscopic: microcosm - macrocosm
(1) macroscopic - microscopic	microscopic - macroscopic
(2) macroscopic - microscopic	impressing - expressing: microscopic - macroscopic: microcosm - macrocosm
man	Anthropos - man - human
Malkâ-Meshîhâ	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
<i>Malkoûtâ de Shemayyâ</i>	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
<i>Malkâ of the Shemayyâ</i> -	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
Manducating - manducation	Manducating - manducation - memorisation

Term	Glossary entry
<i>Mârâ</i>	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
Mâriâm	Mâriâm
Mark/Markos	Mark/Markos
Mâshâl	Mâshâl - parable - proverb - memory
Maternal hearth	Maternal hearth
maternal Laboratory	Laboratory: Anthropological; Awareness; ethnic; rhythmo-pedagogy; maternal
Mattai - Matthew	Mattai - Matthew
Mechanics	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
Medicine: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
memorisation	learning-by-rote - 'learning-by-heart' - learning in the 'memory-heart' - memorisation
memorisation	Manducating - manducation - memorisation
Memory - Anthropology of/ Anthropologist of	Anthropology of Memory - Anthropologist of Memory
(1) memory	Mâshâl - parable - proverb - memory
(2) Memory	Memory - learning - understanding - knowledge: "Mimorising is memorising" - (Jousse 2000a:345)
(3) "Memory, the Memoriser and the Memorisable." (Jousse 2000:476	"Memory, the Memoriser and the Memorisable." (Jousse 2000:476
(4) Memory	Memory - congenital - the 'collective unconscious'
(5) Memory - Mimodrama of	Mimodrama - mimodramatics - mimodramatist - mimism - mimismic - mimeme - Mimodrama of Memory
memory-aid	memory-aid - <i>aide-memoire</i> - adjuvant
Memrâ - memrâised - <i>memrâising</i>	Memrâ - memrâised - <i>memrâising</i>
memrâ incarnate	Iéshou"a - Rabbi Iéshou"a - memrâ incarnate
Messiah	Malkâ-Meshîhâ - King of Heaven - Messiah - <i>Malkoûtâ de Shemayyâ</i> - <i>Malkâ of the Shemayyâ</i> - Christ the King - <i>Mârâ</i>
Metaphor	Analogy and Metaphor
metaphysics - metaphysical - metaphysicists - metaphysicians	Anthropology of Geste and Rhythm - Anthropology of Mimism - metaphysics - metaphysical - metaphysicists - metaphysicians
Metourgemân-Sunergos	Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the 'unknown' Metourgemân-Sunergos drogman
microcosm - macrocosm	impressing - expressing: microscopic - macroscopic: microcosm - macrocosm
(1) microscopic - macroscopic	impressing - expressing: microscopic - macroscopic: microcosm - macrocosm
(2) microscopic - macroscopic	microscopic - macroscopic

Term	Glossary entry
(1) midrâsh	Miqerâ' (also spelled Miqra) - Miqerâ' and midrâsh
(2) Midrâsh - midrâshim	Midrâsh - midrâshim
(1) Mimage	Mimage
(2) mimage	corporage-manualage - corporeal-manual expression - mimage - langage/ <i>langue</i> - <i>language</i>
(1) mimeme -	Miming - mimism - mimer - mimeme - mimismological - mimismologically
(2) mimeme	Mimodrama - mimodramatics - mimodramatist - mimism - mimismic - mimeme - Mimodrama of Memory
miming	miming - mimism - mimer - mimeme - mimismological - mimismologically
(1) Mimism	Mimism
(2) mimism	miming - mimism - mimer - mimeme - mimismological - mimismologically
(3) Mimism	Mimism and Imitation
mimism - mimismic	Mimodrama - mimodramatics - mimodramatist - mimism - mimismic - mimeme - Mimodrama of Memory
Mimism - Anthropology of	Anthropology of Geste and Rhythm - Anthropology of Mimism - metaphysics - metaphysical - metaphysicists - metaphysicians
mimismiatry - mimismiatrist	Mimismology - mimismologist - mimismiatry - mimismiatrist
Mimismo-cinetism	Mimismo-cinetism
mimismo-kinetism	mimismo-kinetism - Mimismo-phonetism
Mimismo-phonetism	mimismo-kinetism - Mimismo-phonetism
Mimismology - mimismologist	Mimismology - mimismologist - mimismiatry - mimismiatrist
mimismological - mimismologically	miming - mimism - mimer - mimeme - mimismological - mimismologically
Mimismological Pedagogy	Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education
(1) Mimogram - mimographism	Mimogram - mimographism - mimoplasm - mimoplastism (Operative) - mimoplastist
(2) Mimograms	hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms
(1) mimographic - mimographism	Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrosed - reading
(2) Mimographism - Mimographic writing	shadow/s - shadowgraph - writing - Mimographism - Mimographic writing
Mimodrama - mimodramatics - mimodramatist	Mimodrama - mimodramatics - mimodramatist - mimism - mimismic - mimeme - Mimodrama of Memory
Mimo-pedagogy	Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education
(1) mimoplasm - mimoplastism (Operative) - mimoplastist	Mimogram - mimographism - mimoplasm - mimoplastism (Operative) - mimoplastist
(2) mimoplasms	hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms

Term	Glossary entry
(1) mimoplastism mimoplastist	Mimogram - mimographism - mimoplasm - mimoplastism (Operative) - mimoplastist
(2) mimoplastism	mimetism (operative) - mimoplastism
“Mimorising is memorising” -(Jousse 2000a:345)	Memory - learning - understanding - knowledge: “Mimorising is memorising” -(Jousse 2000a:345)
Miqerâ'	Mishnâh - mishnaise - mishnaisation - Miqerâ' - rhythmo-catechism
Miqerâ' (also spelled Miqra) -	Miqerâ' (also spelled Miqra) - midrâsh
Mishnâh	Mishnâh - mishnaise - mishnaisation - Miqerâ' - rhythmo-catechism
mishnaise - mishnaisation	Mishnâh - mishnaise - mishnaisation - Miqerâ' - rhythmo-catechism
(mis)translations - Biblical	Biblical (mis)translations
Mnemo-melodism - mnemo-melody	Mnemo-melodism - mnemo-melody
Mnemonic Laws - Mnemonics	Mnemonic Laws - Mnemonics
Mnemo-Stylistics	Style - Human Stylistics - Mnemo-Stylistics - Stylology - Rhythmo-Stylistics
Mnemotechnical devices	Mnemotechnical devices
modeller-sculptors	hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms
Modelling Rhythmo- melodism	rhythmo-melodism: Rhythmo-melody (Modelling) - Rhythmo-melodism (Guiding) - Rhythmo-melodism (Rememorating)
motion	dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living
motor response	verbo-motor - verbo-melody - motor response
mouth	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
music/musical	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
Music - musician - musical	Music - musician - musical

"NNNN"

Term	Glossary entry
Nabi	Nabi prophet
(1) Nafshâ-throat	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
(2) nafshâ-throat	(1) Soul - nafshâ-throat - heart - rouhâh - breath
Necklace-counters	Counting-necklaces /Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'

Term	Glossary entry
Nefesh	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
(1) The New Testament	<i>Besôrâh</i> - <i>Besôretâ</i> - Oral announcement - annunciation - Gospel - The New Testament
(2) New Testament	Origin of the Christian Bible and Liturgy - Old Testament - New Testament
non-literate	Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing

“0000”

Term	Glossary entry
objectivity - objective -	objectivity - objective - subjectivity - subjective
obscurity	Brilliant - brilliance - brevity - density - simplicity - obscurity
observation	discovery - observation - imagination - invention
(1) Old Testament	Oraytâ' - Aramaic targumized Tôrâh (Old Testament)
(2) Old Testament	Origin of the Christian Bible and Liturgy - Old Testament - New Testament
Onkelos	Onkelos-Akylas
operate	Play and replay - operate
operative mimetism	mimetism (operative) - mimoplastism
oral 'faithfulness'	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral 'faithfulness' - <i>Hemanoûtâ</i> – global faithfulness - 'infidelity' - truth - precision - exactness
Oralism	Oralism - Globalism (corporage-manualage et al) [global <i>et al</i>]
Oral announcement	<i>Besôrâh</i> - <i>Besôretâ</i> - Oral announcement - annunciation - Gospel - The New Testament
oral Targum	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythm-catechistic Targum - <i>Besôrâh</i> (<i>Besôretâ</i>) - Tôrâh
Oral Tradition	Oral style - Oral-style tradition - Oral-style ethnic milieu - Oral Tradition (Palestinian) (Galilean) (Gallic)
Oral-style composing Oral-style composition Oral-style composers	compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers
(1) Oral-style ethnic milieu	Ethnic milieu/x - Oral-style ethnic milieu
(2) Oral-style ethnic milieu -	Oral style - Oral-style tradition - Oral-style ethnic milieu - Oral Tradition (Palestinian) (Galilean) (Gallic)
(1) Oral Style	Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style
(2) Oral style	Oral style - Oral-style tradition - Oral-style ethnic milieu - Oral Tradition (Palestinian) (Galilean) (Gallic)
(3) Oral Style	Spoken Style - Oral Style - Written Style
Oral-style tradition	Oral style - Oral-style tradition - Oral-style ethnic milieu - Oral Tradition (Palestinian) (Galilean) (Gallic)
(1) 'Oraytâ'	Oraytâ' - Aramaic targumized Tôrâh (Old Testament)
(2) Orâyâtâ'	Tôrâh - targum - Orâyâtâ'
orderer-counter ordering/counting	Sedêr-Séfêr - Sôfer - Sôferim - orderer-counter - ordering /counting

Term	Glossary entry
ordnancer - ordnancing - ordnancement	ordnancer - ordnancing - ordnancement
orientation - research	research orientation - discipline - interdisciplinarity - insider perspective
Origen - Hexapla	Hexapla of Origen
Origin of the Christian Bible and Liturgy	Origin of the Christian Bible and Liturgy - Old Testament - New Testament
order	Logic - order - rhythm
Our Father	Our Father - Paternoster (The Lord's Prayer)

“PPPP”

Term	Glossary entry
(1) Palestine	Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style
(2) Palestine	Israel - Palestine - Galilee
Palestinianist - Palestinian scholars - Palestinising scholar/ theologian/ anthropologist	Palestinianist - Palestinian scholars - Palestinising scholar/ anthropologist/ theologian - Graeco-Latinist
Palestinian ethnic milieu	Palestinian ethnic milieu - Palestinian Oral Style
(1) Palestinian Oral Style	Palestinian ethnic milieu - Palestinian Oral Style
(2) Palestine Oral Style	Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style
Palestine paysan milieu	Galilean Oral Style - Palestine paysan milieu
Palestine paysan milieu -	Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style
Papyrovores	Papyrovores - pennitives - plumitives
parable	Mâshâl - parable - proverb - memory
Paradise	Paradise
parallel recitatives	Recitation - recitatives (parallel) - Reciter - reciting
Parallelism (propositional)	Parallelism (propositional)
Paraclete	Paraqlitâ - Paraclete - Paraclita
Paraclita	Paraqlitâ - Paraclete - Paraclita
(1) Paraqlitâ	Abbâ - Berâ - Paraqlitâ
(2) Paraqlitâ	Paraqlitâ - Paraclete - Paraclita
(3) Paraqlitâ	Rouhân - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlitâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
Paraqlitâ-Metourgemân	Metourgemân: Paraqlitâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the 'unknown' Metourgemân-Sunergos
<i>Parole</i>	<i>Parole</i>
Partage	Partage - Portage - 'Partage for Portage'

Term	Glossary entry
pastoralists	hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms
Paternoster	Our Father - Paternoster (The Lord's Prayer)
Paul	Shâ'oûl of Giscala (Paul)
Paulhan, Jean	Paulhan, Jean
Pautrel, Raymond	Pautrel, Raymond
Paysan(s) - paysanne - Paysanism -	Paysan(s) - paysanne - Paysanism - peasant(s)
Paysanne mother	Paysanne mother
Paysan University	Paysan University - university of the earth - professorship of the earth - earthling-man
Pearl-Lessons	Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries
peasant(s)	Paysan(s) - paysanne - Paysanism - peasant(s)
Peter	Kephâ - Peter
Pedagogy	Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education
Pedagogy - Liturgy	Pedagogy - Liturgy : "Pedagogy became Liturgy": "Pedagogy engenders Liturgy": "Pedagogy rules over Liturgy"
"Pedagogy became Liturgy":	Pedagogy - Liturgy : "Pedagogy became Liturgy": "Pedagogy engenders Liturgy": "Pedagogy rules over Liturgy"
"Pedagogy engenders Liturgy"	Pedagogy - Liturgy : "Pedagogy became Liturgy": "Pedagogy engenders Liturgy": "Pedagogy rules over Liturgy"
"Pedagogy rules over Liturgy"	Pedagogy - Liturgy : "Pedagogy became Liturgy": "Pedagogy engenders Liturgy": "Pedagogy rules over Liturgy"
pennitives	Papyrovores - pennitives - plumitives
Performance	Performance
Philologists - philology	Philologists - philology
Philosophy: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
phonograph	Technology - recording apparatus - cinematograph - phonograph
Phono-algebreme	Phono-mimeme - Phono-analogeme - Phono-algebreme - Phono-mimism - Phono-analogism - phono-analogical
Phono-analogeme - Phono-analogism - phono-analogical	Phono-mimeme - Phono-analogeme - Phono-algebreme - Phono-mimism - Phono-analogism - phono-analogical
Phonomimism (auricular)	Cinemimism (ocular) - Cinemimage - cinemimical - Phonomimism (auricular)
Phono-mimeme Phono-mimism -	Phono-mimeme - Phono-analogeme - Phono-algebreme - Phono-mimism - Phono-analogism - phono-analogical
Pitgâmâ - Petgâmâ - Pitegâm	Dâbâr - Pitgâmâ - Petgâmâ - Pitegâm - formulaic lesson - prophetic saying
Pitch - Rhythm of	rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre
Play	Play and replay - operate
plumitives	Papyrovores - pennitives - plumitives
poetry/poem/poetic	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful

Term	Glossary entry
Poincaré, Henri	Poincaré, Henri
(1) polysemanism	formula-facet - polysemanism
(2) polysemanism	polysemanism - semantico-melodising - semantico-melodism - semanteme - Semantico-melody - 'semantic harmonies'
'Poor in/of Science'	'Poor in/of Science'
Portage	Partage - Portage - 'Partage for Portage'
praxis	apraxia - apraxic - praxis - eupraxis - aphasia - aphasic
Preacher - preaching	Preacher - preaching - teacher - teaching - predication
precision	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral 'faithfulness' - <i>Hemanoûtâ</i> – global faithfulness - 'infidelity' - truth - precision - exactness
precise language	Terminology - vocabulary - precise language
Prehistory - prehistorical	primitive - Prehistory - prehistorical - Pre-logical mentality
Pre-logical mentality	primitive - Prehistory - prehistorical - Pre-logical mentality
primary Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'
primitive	primitive - Prehistory - prehistorical - Pre-logical mentality
primordial Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'
principal Counting-necklace	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'
Problem of Knowledge	Communion - communication - - the Problem of Knowledge - 'knowing'
professorship of the earth	Paysan University - university of the earth - professorship of the earth - earthling-man
(1) Proposition - Propositional geste	Proposition - Propositional geste
(2) Propositional geste	geste/s - gestual - gestually - gestualiser - gestualise/d - Propositional geste - Interactional
propositional Parallelism	Parallelism (propositional)
prophet	Nabi - prophet
prophetic saying	Dâbâr - Pitgâmâ - Petgâmâ - Pitegâm - formulaic lesson - prophetic saying
(1) proverb	Mâshâl - parable - proverb - memory
(2) Proverb: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
Psycho-physiological indivisibility	Psycho-physiological indivisibility
putting-into-writing	scripting - scripted - scription/s - scripter/s - putting-into-writing

“QQQQ”

Term	Glossary entry
(1) Qehillâh	Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue
(2) Qehillâh	Qehillâh - Qohelet
Qohelet	Qehillâh - Qohelet
Qur'an - Qur'anic	Qur'an - Qur'anic

“RRRR”

Term	Glossary entry
Rabbi Iéshou"a	Iéshou"a - Rabbi Iéshou"a - memrâ incarnate
read - reading	Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing
reading	Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrosed - reading
The Real - real - reality	The Real - real - reality
Receive	Receive, register and replay
receiving - reception - receiver	Transmitting - receiving : transmission - reception - transmitted - receiver
Recitation - recitatives (parallel) - Reciter - reciting	Recitation - recitatives (parallel) - Reciter - reciting
reciting throat	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
recording apparatus	Technology - recording apparatus - cinematograph - phonograph
re-compose	compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers
re-encoding	Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - 'traduttore, traditore'
register	Receive, register and replay
Rememorating Rhythmo-melodism	rhythmo-melodism: Rhythmo-melody (Modelling) - Rhythmo-melodism (Guiding) - Rhythmo-melodism (Rememorating)
rememoration	image - imagination - rememoration
Repetition	Repetition
(1) replay	Receive, register and replay
(2) replay	Play and replay - operate
research methodology	research methodology - scientific study
research orientation	research orientation - discipline - interdisciplinarity - insider perspective
Research Questions	Research Questions
resurrection	resurrection - revivification - resuscitation - resuscitating - reviviscence
resuscitation - resuscitating	resurrection - revivification - resuscitation - resuscitating - reviviscence
revelation	Apocalypse/s - Apocalyptic - revelation
revivification	Resurrection - revivification - resuscitation - resuscitating - reviviscence
reviviscence	resurrection - revivification - resuscitation - resuscitating - reviviscence
Rhyme - rhymes - rhyming - rhymers - rhymed	Rhyme - rhymes - rhyming - rhymers - rhymed
(1) rhythm	Logic - order - rhythm
(2) Rhythm(s) - rhythmed - rhythming	Rhythm(s) - rhythmic(al) - rhythmisation - rhythmed - rhythming
Rhythmic Schemas	Rhythmic Schemas: Binary rhythmic schema - Ternary rhythmic schema - Double Binary rhythmic schema
rhythmic(al)	Rhythm(s) - rhythmic(al) - rhythmisation - rhythmed - rhythming

Term	Glossary entry
rhythmisation	Rhythm(s) - rhythmic(al) - rhythmisation - rhythmmed - rhythming
rhythmo-catechetical	rhythmo-catechism - rhythmo-catechisation - Rhythmo-catechistics - rhythmo-catechetical
rhythmo-catechisation	rhythmo-catechism - rhythmo-catechisation - Rhythmo-catechistics - rhythmo-catechetical
Rhythmism	Rhythmism
(1) rhythmo-catechism	rhythmo-catechism - rhythmo-catechisation - Rhythmo-catechistics - rhythmo-catechetical
(2) Rhythmo-catechism of the Mount - Rhythmo-catechism of the Lesson on the Mount	Beatitudes - Sermon on the Mount - Rhythmo-catechism of the Mount - Rhythmo-catechism of the Lesson on the Mount (Matthew 5, 3-20)
(3) rhythmo-catechism	Mishnâh - mishnaise - mishnaisation - Miqerâ' - rhythmo-catechism
Rhythmo-catechistics	rhythmo-catechism - rhythmo-catechisation - Rhythmo-catechistics - rhythmo-catechetical
rhythmo-catechistic Targum	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh
rhythmo-energetism	rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre
rhythmo-explosism	rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre
rhythmography	rhythmography - rhythmo-typography - rhythmo-typographical
(1) Rhythmo-pedagogy	Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education
(2) rhythmo-pedagogy, Laboratory of	Laboratory: Anthropological; Awareness; ethnic; rhythmo-pedagogy; maternal
Rhythmo-Stylistics	Style - Human Stylistics - Mnemo-Stylistics - Stylology - Rhythmo-Stylistics
rhythmo-typography	Graphic Abbreviations - Formulaic Abbreviations - rhythmo-typography
rhythmo-melodism	rhythmo-melodism: Rhythmo-melody (Modelling) - Rhythmo-melodism (Guiding) - Rhythmo-melodism (Rememorating)
rhythmo-mime(r)(s) - rhythmo-miming - rhythmo-mimism	rhythmo-mime(r)(s) - rhythmo-miming - rhythmo-mimism
rhythmo-mnemonic	rhythmo-mnemonic
Roman catechism - Roman Qehillâ-Ekklesia	Roman catechism - Roman Qehillâ-Ekklesia
Rosary	Rosary
(1) Rouhâh	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
(2) rouhâh	Soul - nafshâ-throat - heart - rouhâh - breath
<i>Roûhâ de Qoûdshâ</i>	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
Rousselot, Jean-Pierre	Rousselot, Jean-Pierre

“SSSS”

Term	Glossary entry
Sarthe - Sarthois - Sarthian	Beaumont-sur-Sarthe - Sarthe - Sarthois - Sarthian
Sayings	Deeds and Sayings
Scholar(s) - scholarship - scholarly - scholastic/s - scholastically	Scholar(s) - scholarship - scholarly - scholastic/s - scholastically
<i>Science of Significant Gesticulation</i> -	Anthropology of Language/ Linguistic Anthropology/ <i>Science of Significant Gesticulation</i> - Linguistics/ Science of Languages
Science of Languages	Anthropology of Language/ Linguistic Anthropology/ <i>Science of Significant Gesticulation</i> - Linguistics/ Science of Languages
Science: practical - technical	Science: practical - technical
Science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
scientific study	research methodology - scientific study
scripting - scripted - scription/s - scripter/s	scripting - scripted - scription/s - scripter/s - putting-into-writing
<i>Scriptorium of Qoumrân</i>	Dead Sea - Essenians - <i>Scriptorium of Qoumrân</i>
Sedêr-Séfêr	Sedêr-Séfêr - Sôfer - Sôferim - orderer-counter - ordering /counting
semantico-melodising - semantico-melodism - semanteme - Semantico-melody - 'semantic harmonies'	Polysemantism - semantico-melodising - semantico-melodism - semanteme - Semantico-melody - 'semantic harmonies'
(1) septenary - <i>septaine</i> - septuply	Decanery - <i>dizaine</i> - septenary - <i>septaine</i> - septuply
(2) septenaries	Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries
Sermon on the Mount	Beatitudes - Sermon on the Mount - Rhythmo-catechism of the Mount - Rhythmo-catechism of the Lesson on the Mount (Matthew 5, 3-20)
septantic - septantologic - septantological	Septuagint - Seventy - septantic - septantologic - septantological
Septuagint	Septuagint - Seventy - septantic - septantologic - septantological
Seventy	Septuagint - Seventy - septantic - septantologic - septantological
shadow/s - shadowgraph	shadow/s - shadowgraph - writing - Mimographism - Mimographic writing
Shâ'oûl of Giscala	Shâ'oûl of Giscala (Paul)
simplicity	Brilliant - brilliance - brevity - density - simplicity - obscurity
Single Bilateralism/Balancings	balance: Single Bilateralism/Balancings: 'Yoke-Balancing' and 'Burden-Lifting'; Double Bilateralism/ Balancing: 'Berceuse-Cradling'
Spirit - spirituality	Rouhâh - <i>Roûhâ de Qouâdshâ</i> - Breath of Life/ Truth - <i>Paraqlûtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
Sôfer - Sôferim	Sedêr-Séfêr - Sôfer - Sôferim - orderer-counter - ordering /counting
Song of Songs Song of Solomon	Enchainment - Song of Songs - Song of Solomon - conjugal - doctrinal

Term	Glossary entry
(1) Soul - nafshâ-throat - heart - rouhâh - breath	Soul - nafshâ-throat - heart - rouhâh - breath
(2) soul	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
Spoken Style	Spoken Style - Oral Style - Written Style
stanza	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
strands	Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries
Stylology	Style - Human Stylistics - Mnemo-Stylistics - Stylology - Rhythmo-Stylistics
subjectivity - subjective	objectivity - objective - subjectivity - subjective
Sunergos	Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the 'unknown' Metourgemân-Sunergos
supplementary Counting-necklaces	Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'
Style	Style - Human Stylistics - Mnemo-Stylistics - Stylology - Rhythmo-Stylistics
Symbol	Analogy and Symbol
Synagogue	Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue
synoptic problem	enemies of memory' - 'amnesics' - synoptic problem

“TTTT”

Term	Glossary entry
Taine's law	Taine's law
'tally' and 'tell'	'tally' and 'tell'
talmid	talmud - targum - Tôrâh - talmid
talmud	talmud - targum - Tôrâh - talmid
(1) targum	talmud - targum - Tôrâh - talmid
(2) Targum	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh
(3) targum	Tôrâh - targum - Orâyetâ
(1) teacher - teaching -	Preacher - preaching - teacher - teaching - predication
(2) teaching - teacher	teaching - teacher - learning - learner
Technical: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb
Technology	Technology - recording apparatus - cinematograph - phonograph
Terminology	Terminology - vocabulary - precise language
Ternary rhythmic schema	Rhythmic Schemas: Binary rhythmic schema - Ternary rhythmic schema - Double Binary rhythmic schema
'text' in 'context'	'text' in 'context'
Text/s - textual - texture	textual atoms
textual atoms	textual atoms
Theology	Anthropology - Theology
Theology: science of the ethnic oral milieu	Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb

Term	Glossary entry
throat	Rouhâh - <i>Roûhâ de Qoûdshâ</i> - Breath of Life/ Truth - <i>Paraqlîtâ</i> - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips
Timbre - Rhythm of	rhythmo-energetism: rhythmythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre
(1) Tôrâh	Tôrâh - targum - Orâyetâ
(2) Tôrâh	talmud - targum - Tôrâh - talmid
(3) Tôrâh	Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh
Tradition/-s -	Tradition/-s - traditioning - traditioned - traditional - traditionally - traditionists
traditional -	Tradition/-s - traditioning - traditioned - traditional - traditionally - traditionists
traditionally -	
traditioned	Tradition/-s - traditioning - traditioned - traditional - traditionally - traditionists
traditioning -	Tradition/-s - traditioning - traditioned - traditional - traditionally - traditionists
traditionists	
'traduttore, traditore'	Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - 'traduttore, traditore'
Transitory Action/Geste	Action - Essential/Characteristic Action/Geste and Transitory Action/Geste
Translate/s - translated -	Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - 'traduttore, traditore'
translating -	
(1) translation/s	Translate/s - translated - translating - translator/s - translation/s
(2) translations -	Biblical (mis)translations
Biblical	
(3) translation -	Encoding - encodism - encoder - decodism - translate - translating - translation - translator - interpreted - interpretation
(1) translator/s -	Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - 'traduttore, traditore'
translator-traitor	
(2) translator	Encoding - encodism - encoder - decodism - translate - translating - translation - translator - interpreted - interpretation
(3) translator	Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the 'unknown' Metourgemân-Sunergos
transubstantiate/s -	transubstantiate/s - transubstantiated - transubstantiation/s
transubstantiated -	
transubstantiation/s	
Trinity	Trinity
Transmitting -	Transmitting - receiving : transmission - reception - transmitted - receiver
transmission transmitted	
Tri-phase Mimism	Tri-phasism - Tri-phasicality - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'
Tri-phase propositional	Tri-phasism - Tri-phasicality - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'
geste -	
Tri-phasicality	Tri-phasism - Tri-phasicality - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'

Term	Glossary entry
Tri-phasism	Tri-phasism - Tri-phasicity - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - 'an acting one - acting on - an acted upon'
truth	Fidelity and fluidity: <i>Faith</i> – faithful - faithfully - oral 'faithfulness' - <i>Hemanoûtâ</i> – global faithfulness - 'infidelity' - truth - precision - exactness

“UUUU”

Term	Glossary entry
unconscious/unconsciousness	bringing-into-consciousness - coming-into-consciousness - conscious/consciousness - unconscious/unconsciousness
understanding	Memory - learning - understanding - knowledge: “Mimorising is memorising” -(Jousse 2000a:345)
universe	Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos
university of the earth	Paysan University - university of the earth - professorship of the earth - earthling-man

“VVVV”

Term	Glossary entry
Variants: equivalence - equation	Doublets and Variants: equivalence - equation
verbo-melody	verbo-motor - verbo-melody - motor response
verbo-motor	verbo-motor - verbo-melody - motor response
verse	Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful
vital	dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living
vocabulary	Terminology - vocabulary - precise language

“WWWW”

Term	Glossary entry
Wine: old and new	Wine: old and new
Word	Word
(1) writing	Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing
(2) Writing/s - written	Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrosed - reading
(3) writing	shadow/s - shadowgraph - writing - Mimographism - Mimographic writing
Written Style	Spoken Style - Oral Style - Written Style
Written-style ethnic milieu	Written-style ethnic milieu/ civilisation

“XXXX”

“YYYY”

Term	Glossary entry
‘Yoke-Balancing’	balance: Single Bilateralism/Balancings: ‘Yoke-Balancing’ and ‘Burden-Lifting’; Double Bilateralism/ Balancing: ‘Berceuse-Cradling’

“ZZZZ”

“AAAA”

□ Abbâ - Berâ - Paraqlitâ

[Rouhâh] [Trinity]

The traditional teacher-learner relationship of the Abbâ/Father- Berâ/Son is central to Jousse's perception of the essence of the anthropos and his interactions with his species and the cosmos at a number of levels. The teaching can only be achieved with the help of a 'mediator' or 'go-between' - the Paraqlitâ, which takes a number of forms.

- *In the creation of the world, the Paraqlitâ is the primordial breath or Rouhâh from the nafshâ-throat of the Abbâ-Elahâ carrying his informing memrâ and bringing the world into being by insufflation - the energising-breath.*
- *In the teaching of a human Father to a human Son - or a teacher to a learner in any ethnic milieu - the Paraqlitâ is the breath which energises the speech which carries the learning.*
- *In the teaching of the divine Father to his human learners, the Paraqlitâ is incarnated divinely in a human Berâ, who in turn teaches as does a human teacher with breath-energised geste and rhythm.*
- *In the absence of the divinely incarnated Berâ, the divine Father breathes his teaching into his human learners through his own energising-breath: his human learners are insufflated with his creating memrâ with every breath that they breathe.*
- *In instances where the teaching must be translated, the Paraqlitâ is the Metourgemân- Sunergos, who in turn will use the energising-breath to relay his message in geste and rhythm, as is the case in all human communication.*

Examples of Usage

- “By his Instruction, which is Construction and quasi-Creation, the Abbâ engenders his Berâs ‘according to his’ (gestual and global) ‘image and resemblance’. He is within his Berâs, and his Berâs are within him, propositional geste by propositional geste and therefore interactional geste by interactional geste. One is what one knows.

This makes us understand why the Palestinians remained Mimodramatists of the so-called ‘action language’, to the astonishment, and often scandal, of the Graeco-Latin historians of the great Nabis of Israel. Only by making the geste re-play spontaneously, or otherwise having the geste underpin each word, can the oral language truly be explained. From one end of the rhythmo-catechistic Recitations to the other, the geste is always signified either by this single word, or by the group of words which we call the propositional formula.” (Jousse 2000:471)

- “The *abbâ*-teacher utters his teaching, which is received by the *berâ*-learner – the one being taught – who is his echo. This echo is repeated aloud by the *paraqlitâ* for the *benayyâ* – those already taught, the receivers – who thus become the resonators of this double echo of the *abbâ*-teacher.” (Jousse 2000:563)
- “So we see the *abbâ*, the *berâ* and the *paraqlitâ* united by a single ‘word’, reverberating in the echo of a common traditional formula. This can only be the work of an inspired genius, so finely distinguished is the transposition of these ‘role-players’, sublimated *analogically* in the world of the heavenly tradition. Naturally, the Teacher, the Abbâ of the Heavens is the only true Master or Mârâ, of whom the *abbâs* of the earth are but echo-like repeaters. These are the faithful, daily distributors of

the Bread of Life and of the Water of Life to their *berâs*, the memorizers, their intellectual sons.” (Jousse 2000:563)

- “The **Benayyâ** [sg. *berâ*] are his sons, the ones he instructs, the ones he has ‘built up’, the ones he has ‘constructed’. We can only understand this reference fully when it is embedded in a pedagogical context. ‘Poor in knowledge’, poor in **Roûhâ** (spirit, breath) refers to those who are stranded in lowly estate without teachers qualified to instruct them, to guide them. This was the great movement created by the Rabbi Iéshoua: like a good shepherd, he came to nourish and instruct the poor of his flock: the Malkoûtâ of Shemayyâ was for them all.” (Jousse 2000: 563)
- “Let us, then, analyse this creative geste by *Insufflation* in three parts: the mimismological intussusception of the *Abbâ-teacher*; the mimismological intussusception of the *Berâ-teacher*; the mimismological intussusception of the *Paraqlîtâ-Interpreter*.” (Jousse 2000:397)
- “So we will have:

Abbâ

Roûhâ

Berâ

because anthropologists seek beneath the words for the source of the real information. Beneath the dead texts they seek life, sometimes even the Life eternal which is the Pedagogy of Eternity.

We must be alert to the fact that it is the simple geste of the sign of our Cross which carries all of the great Palestinian pedagogical tradition of the teaching **Abbâ**, of the **Berâ** who receives the teaching and of the **Roûhâ** or **Paraqlîtâ** who rememorates the breath.

b
The Lessons which I
recite to you

c
Not from myself
do I recite them

d
But the **Abbâ** who is stable in me
it is he who does my works

says Iéshoua, *Berâ* of his *Elâhâ*, announcer of the **Roûhâ** or **Paraqlîtâ**.” (Jousse 2000:311)

- “This is the point of departure for the whole trinitary mechanism: there will be the **Abbâ**, who engenders, who possesses the **Berâ** or the *Memrâ* (so badly translated by us as: the Word). If the ‘Word’, or *Memrâ*, is the *Berâ*, son of the ‘Speaker’, then the notion of the Invisible One can be grasped as this natural unit: the **Abbâ**, the **Berâ** and the **Roûhâ** – meaning the Speaker, the Word (*la Parole* or *le Parler*) and the Breath which proceeds from each to the other. *Tres in uno* – “three in one”. But if you translate *Father*, *Son* and *Holy Spirit*, you are creating a type of hiatus in the extraordinary logic of these fundamental mechanisms.” (Jousse 2000:146)

See also Jousse 2000: 147, 384, 413, 504, 525, *inter alia*.

□ **Abbâ-insufflation**

[**Abbâ** - **Berâ** - **Paraqlîtâ**] [dynamo-genesis] [breath]

The **Abbâ-Elahâ** created the world with the primordial breath or *Rouhâh* from his *nafshâ-throat* which carries his informing *memrâ*, so bringing the world and all life into being by **insufflation** - the energising-breath.

Examples of Usage

- “Then we see the great mechanics of the *Insufflation* appear. And we see the Breath of the All-Mighty giving life to the modelled earth:

And the Adâm-anthropos became a living throat.

As we see, by the Breath of his Word: “He spoke, and things held”. The great creating Breath! The Nabis are ‘under the Breath’, whence the visions and the revelations ...

And these men were all thought of as being ‘breathed’ by the Invisible One, whether they were modellers or sculptors or Rhythmo-mimers at the stage of global expression, or whether they were only

reciters at the time when oral language became dominant. They were breathed by a mysterious Breath which drove them to act and to express.” (Jousse 2000:241)

- “This force, which brings about action, is seen by no-one. That is because it is incorporated into the visible world in the same way that breath is incorporated into us. When breath disappears from our human composite, death follows. Similarly there is a variety of composites throughout the whole of nature. Nothing is dead. Everything contributes to this invisible breath. This Acting One, who is invisible in all things except in his actions, is also all-powerful and therefore capable of everything. Nothing is impossible to him. The power of man himself, on the other hand, is limited.” (Jousse 2000:138)
- “The insufflation rhythmized in the nostrils was called Life. The insufflation no longer rhythmized in the nostrils is called Death.” (Jousse 2000:403)

□ **abstract - concrete - algebrised - algebrosed - concretism - Concrete Abstraction - Algebrosed Abstraction**

[algebrise/d] [writing]

For Jousse, the anthropos is innately psycho-physiologically equipped to operate concretely and abstractly, thereby excluding the notion that the human capacity for abstraction is related to maturation or literacy. He bases his position on his observations of children and paysan Oral-style communities world-wide. Jousse argues that the abstract ‘draws-out-of’ (Jousse 2000:62) the concrete, and therefore the capacity for concrete and abstract thinking and expression are inextricably linked, both to each other and to the indivisible complexus of ‘knowledge-understanding-memory’. Jousse coins the word ‘algebrised’ from the Arabic /aljabr/ “that which summarises” for the process of fixing expression in a form external to the anthropos, scribal writing being one such form. ‘Algebrisation’ therefore ‘records’ thus providing an alternative to human memory as means of psycho-physiological archive, the reductive nature of which is inevitably compromising. Once ‘memory’ is compromised as ‘record’, the potential for reduction of the concrete ‘knowledge-understanding’ is increased. Such reduction results in a lack of concrete understanding of what is recorded hence the ‘algebrosed’ or fossilised ‘knowledge-understanding’ divorced from ‘memory’. Hence, Jousse identifies

- *the mutually-informing relationship of the concrete and the abstract;*
- *the potential complementarity of the algebrised in the expression of the concrete and the abstract;*
- *the opposition of the concrete and the algebrosed.*

Examples of Usage

- “Fortunately or otherwise, our knowledge or ignorance of Graeco-Latin etymology - which is always mimismologically **concrete** in origin but also always intellectually **abstract** - will in no way whatsoever change the fundamental anthropological mechanism of man’s intellectual and expressive gesticulation. The anthropos is a mimismologically and **abstractively** propositioning animal.

Moreover, the more a mimismologically **concrete** and intellectually **abstract** expression is plastically ‘transferred’, the more completely it is modelled by the contemplation of the object to be expressed, and therefore the more **concrete** it will be.

An originally *algebrosed*, *conventional* expression is therefore genetically impossible as all expression is only an intussuscepted, macroscopically replayed Mimeme, the living and visible incorporation of a **concrete** action or interaction of what is real.

So it would be a serious mistake to think that when Corporeal-manual Style man wants to express the most subtle and delicate actions in refined detail, he reduces them to a kind of rough outline. Quite the contrary: it is in grasping the **concrete** that one arrives at precision.

Corporeal-manual Style man is constantly in direct contact with the things and gestes of *ambient* nature. Thus he grasps in each being that he observes over a period of time, innumerable actions - to us unimportant or unknown - which he Mimes with finely differentiated gestes. As I said above: there are no synonymous gestes." (Jousse 2000:75)

- "It is also clear why every expression that is truly spontaneous and objective is *necessarily concrete*. And here, contrary to the amphi-biological usage of French vocabulary, I do not differentiate between *concrete* and *abstract*, but between *concrete* and *algebrosed*. There is indeed no way any man could 'think', that is 'consciously turn his manifold Mimemes into propositions', without having recourse to *abstraction*. And Corporeal-manual Style man has no trouble at all making propositions and expressing his unmediated Mimemes which are at once **concrete** and **abstract**: he has no need to *algebrose* them by transposing them into so-called *solely* 'abstract expressions'.

Their name notwithstanding (*ex pressio*), these so-called **abstract** 'expressions' no longer flow from within miming man under the 'sealing' pressure of the gestes of what is real. They are more frequently 'impositions', socially and superficially imposed from without, in the manner of purely conventional labels: *voces significant ad arbitrium* - sounds are of arbitrary significance.

We saw elsewhere that there is no doubt that these social 'impositions-expressions' were themselves once formed from Mimemes which had been objectively fashioned reflecting what was the Real. But little by little, over thousands of years, these Mimemes came to lose contact with the things themselves, and slowly, little by little, they became deformed, disfigured, '**algebrosed**'. It is these purely social '**algebrosemes**' which we, in our ignorance, call '**abstract**' and against which we set '**concrete**' mimismological gestes, which would then not be '**abstract**'. And thus we are led to decree that our *primitive* person, who only uses **concrete** expressions, is incapable of **abstraction**!" (Jousse 2000:74)

- "From this normal tendency in Corporeal-manual Style, we should not then draw pejorative conclusions regarding the Mimer's power to '**abstract**' and to 'generalize', as has been done by some psychologists, who have drawn over-hasty, simplistic conclusions, using an overly narrow and *algebrised* terminology.

When he truly feels the need for utilitarian expression, Corporeal-manual Style man knows very well how to 'generalize' one of his 'particularized' Mimemes. And in this respect, he acts according to the universal laws of human and intelligent semantics.

Let us not confuse *Abstraction* with *Algebrose*. Mimemes which are extremely vague and therefore too broadly applicable would weaken a system of expression which has as its ideal the plastic reproduction and transfer of each and every one of even the most subtle gestes out of the surrounding universe. Let us see now how this living '**concrete abstraction**' succeeds in expressing a Transitory Action exercised by an Essential Action on another Essential Action. For example, 'the bird is eating the fish'. Corporeal-manual Style man will play out a quite complex geste which is intuitively mimismological and which consists of three 'phases', of three mimismological 'gestes' that are intimately and muscularly prolonged one by the other, without any real break in continuity, without any 'cutting up'. He will give us the interactional geste grasped by all his receptor muscles:

an Acting One - acting on - an Acted upon
(The) Flying One - eating - (the) Swimming One

I have called this complex, intuitively mimismological and intellectually logical geste, which very finely expresses the 'intussuscepted' reality through the entire acting, feeling and knowing human composite, the *Propositional Geste*." (Jousse 2000:70-71)

□ **Action - Essential/Characteristic Action/Geste and Transitory Action/Geste**
[an acting one - acting on - an acted upon] [tri-phasism]

Jousse identifies the anthropos as a "complexus of *Gestes*" (Jousse 2000:24), which *Gestes* are born of hereditary memory in the form of personal DNA together with those that are played into him continuously and constantly throughout life, both by reinforcing agents in the universe at large and by his own expression which immediately re-impresses. Jousse identifies this last process as the instinctive learning behaviour in the anthropos - man - which discriminates him from the anthropod - the animal. The accumulation of habitually re-impressed *Gestes* is stored microscopically and constitutes the essence of the individual. These *essential Gestes* manifest macroscopically in the psycho-physiological conformation of physical, mental and emotional identity including physical, character and personality traits, literally in the shape and form of the individual, thus the '*essential/characteristic action/Geste*' constitutes the identity of the individual by which we name it: 'the Actor' or 'the Acting one'. The *Transitory Gestes* on the other hand, are those *Gestes* that are performed incidentally, as opposed to repeatedly, and therefore are *Transitory* in nature and occurrence. The *Transitory Gestes* constitute 'the acting upon'. The repeated acting of *Transitory Gestes* upon the existing *characteristic Geste* of the acted upon, changes that *characteristic Geste*. The continuous fluid interaction of the universe with the anthropos accounts for the 'complexus of *Geste*' of which the anthropos is conformed. In this way Jousse accounts simultaneously for individual identity, learning, maturation, aging and wisdom - what we might term 'life experiences', as well as for idiosyncratic, group and species-specific identity, registered in the DNA and hence in the unconscious, and played out in behaviours that are recognised as group- and species-specific. It is this process which would contribute, for example, to 'memory' and the capacity for 'memorising' which would be reinforced by traditioning, and eroded by generations of the use of scribal literacy for record, which rendered memorising superfluous.

Examples of Usage

- "All the explanations I have given of Mimism, can be repeated here: Rhythmism propels Mimism dynamically. Mimism and Rhythmism will always play in constant and intelligent interdependence. It is clear how the Cosmos plays its immense Mimodrama around the global and spontaneous anthropos, with every geste appearing to form a kind of posture, as if striking a kind of attitude. This attitude, this posture, is, in a manner of speaking, *essential* to the being under consideration, appearing as the manifestation of its essence. When it comes to expressing the being the various Mimers choose, instinctively and almost unanimously, this 'characteristic Mimeme', transforming it into a sort of 'gestual name' of the being in question. We have already seen previously how the 'Name is the essence of the thing', its '*Essential Action*'. Thus the whole of the human composite of the Rhythmo-mimer elaborates a vast gestual and mimismological terminology, which is as rich as its expressive needs require. Within the human composite, each one of the interesting beings of the cosmos will be *expressed* by its *Essential Action*. But each of these beings is not restricted to a single, essential and 'inherent' action, as it were: as it acts on other beings, it activates other actions. When, like a conscious and living mirror, the anthropos reproduces faithfully outside of him what is played within him, he is gestualizing and sequencing the three rhythmic phases of all interaction: the *Essential Action* of a subject, the *Transitory Action* of this subject, the object on which this *Transitory Action* is carried

out and which is itself mimed by an essential action. It is 'the Acting One-acting on-the Acted upon'." (Jousse 2000:176-177)

- "And so there develops in the *whole human composite* of the Mimer a vast mimismological terminology of Corporeal Style, a terminology as rich and differentiated as his need for expression demands: each of the *interesting* beings of the universe will be 'expressed' within the human composite by its **Essential Action**.

But these 'expression-of-attitude-beings', if we may call them such, do not confine themselves to 'keep' to this or that characteristic position; these 'expression-of-attitude-beings' do not have only one **essential geste**, an action which could be called 'potential'. They also act on each other, in perpetual interaction, through multiple '**Transitory Actions**' which are ceaselessly diversified. Each Action activates other Actions, specifically according to its own 'potentiality'.

Corporeal-manual Style man is a subtle observer and a supple 'receiver'. He faithfully reproduces within himself what is played out external to himself. He replays and gesticulates mimismologically and logically, like a living and conscious plastic mirror, the three *phases* of all interactions: 1) the **Essential Action** of the subject; 2) the **Transitory Action** of the subject; and 3) the object on which this **Transitory Action** focuses, the object which is itself mimed as an **Essential Action**." (Jousse 2000:70)

- "From as early as the first months of the young anthropos' existence, a certain number of animate and inanimate beings had already accumulated their **characteristic geste**, their 'gestual name' in him, without his knowledge or help. This **characteristic geste**, pregnant with multiple **transitory gestes**, has in turn acted in a number of ways on other beings which had similarly been intussuscepted by the corporeal musculature of the young cinemimer, each according to its **characteristic geste**." (Jousse 2000:85)

See also Jousse 2000:116, 159, 434, *inter alia*.

□ 'an Acting one - acting on - an Acted upon'

[Action] [Tri-phasism] [global] [play] [receive] [Mechanics]

Jousse identifies the instinctive attribute of the anthropos to interact with the cosmos at a multitude of levels - the physical, the mental, the emotional, the spiritual and etheric. From this interaction his 'complexus of geste' is continuously being formed, informed and reformed even as he informs, conforms and reforms. This activity is continuous and unceasing from the moment of birth to the moment of death, and constitutes his mutually interdependent relationship with the cosmos and all that it comprises, including his fellow beings (both living and dead), all other animals (both living and dead), all plant life (both living and dead) and all (apparently) inert matter. The outcomes of any such cosmic interaction informs the future and further interaction and (con)formation and confirmation of the anthropos, and records the effects of the 'acting on' of 'an acting one' and 'an acted upon'. The anthropos can be both 'an acting one' and 'an acted upon', by turns and simultaneously, in a ceaseless raising of consciousness and awareness of the 'Real', both within himself and in the indefinable infinity of the universe around and beyond him in space and time.

Examples of Usage

- "The indefiniteness of these Cosmological interactions constitutes the Universe, or the Cosmos, which, as its name indicates, imposes order or authoritative direction. The Anthropos is *objectively assured* of this essential and interactional order. The Cosmos can thus be objectively defined in terms

of the indefinitely and dynamically crystallised repetition of: **an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon ...**

But the mechanism is something totally different from the above series of simple individual interactions which I have sketched in an attempt to explain its essence. For the Cosmos is an *Imbrication* of interactions. It is within the whole of this mechanism that we find **an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon ...** We would need to interact in the same way for many millennia to touch, even superficially, upon the interactions of what is Real.

To me, it is simply that – a complexus of interactions.” (Jousse 2000:112)

- “In the universe everything interacts. There is *universal interaction*. But how can we express this mechanism of the interaction of things in our language?

In our current language, all verbs are active and express action. For the interactional geste, I am going to substitute the verb, as present participle, to designate – *gestually* – **the acting one, the action on the acted upon.**

As an example, let us take ‘teaching’; a concrete geste we all know very well. ‘Teaching’ can just as well designate **the acting one** (subject), **the action** (verb), or **the acted upon** (complement or object) depending on the place it occupies in the interaction. Thus we can have *at the purely gestual stage*:

<i>acting One</i>	<i>acting on</i>	<i>acted upon</i>
teaching	patting	suckling (infant)
learning	repeating	teaching
shuffling	teaching	cradling
(old man)		(mother who cradles)

Such is the case in the Chinese Mimogram where the position in the mechanism of interaction indicates and defines whether you are dealing with **an Acting one, an Acting upon, or an Acted upon.**” (Jousse 2000:62)

□ adoption means adaptation

[action] [geste]

Jousse identifies the process of ‘**adoption**’ and ‘**adaptation**’ as elements in the development of the individual’s microscopic psycho-physiological identity by mimismic intussusception, and the macroscopic expression thereof. Any ‘**adoption**’ will ‘adapt’, ‘adapt to’, and ‘be adapted by’, the accumulated gestes already stored in visceral memory. This process of ‘re-gistering’ of adopted gestes accounts for changes – ‘learning’ – in the psycho-physiological identity of the individual. Any ‘**adaptation**’ implies ‘**adoption**’.

Jousse identifies the creative effect of ‘**adoption means adaptation**’, and the potential for mistranslation. Jousse emphasises the fluidity of the mnemonic Oral-style text, which varies in kind and degree according to the milieu and function of its transmission. Jousse identifies ‘**adoption**’ or ‘borrowing’ as one of the agents of fluidity. Such **adoption** is not identical or complete, and each borrowing will be adapted to the tradition, and the individual style or preference, of the borrower. The adopted gestual and oral rhythmic, bilateralised and formulaic elements are adapted to operate across genres, through time and according to the context of the recitative. Thus it is demonstrated that formulas used in one context in an earlier era will be used in another context in a later era. Similarly, a recitation of the same recitative will differ idiosyncratically from one reciter to another. And the same recitative

recited by the same reciter will differ in number and arrangement of formula and the nuances of presentation from recitation to recitation depending on the context of the recitation. The potential variety accommodates individuality and creativity within the constraints imposed by the formulaic Oral Style.

Jousse recognised the value of contextually selected '*adoption*' and '*adaptation*' as integral features of his research paradigm and methodology.

Examples of Usage

- "The anthropos armed his hands, and through his hands, all his living, receptive fibres, with all those tactile gestes that are **adapted** to grasp, to know, to master, to demonstrate and to subdue everything around him: such is the 'play', the biological process of development in the young anthropos ... This 'play' is the holistic blossoming of interest within any living being that is young, or has stayed young. In innumerable ways, such human behaviours are a 'laboratory', where experience can be captured and scientifically manipulated." (Jousse 2000:589)
- "The Mimer perceives each of these animate or inanimate beings as **adopting** spontaneously a kind of 'attitude', as performing a sort of stable Characteristic 'geste'. This stable geste - or Characteristic attitude - is, so to speak, *Essential* to the observed being. The geste, the Characteristic attitude appears as a *substitute* for the essence of the being, that essence which all human intelligence seeks spontaneously even before it starts analysing its own manner of being.

When, therefore, the occasion arises to re-play the geste or the characteristic attitude, to express it or to *Mime* it - gestually - the different Mimers will almost all agree - instinctively - to choose this 'characteristic Mimeme' and make of it a kind of 'Gestual name' for the being in question. Here one sees how 'the name is the essence of the thing'; it is its 'Essential Action'." (Jousse 2000:69)

- "Such an accomplished stylist would, of course, be Victor Hugo. Rarely has a man established in his writing a more dynamic and more intimate contact with concrete reality. Rarely has expression been **adapted** with such semantic precision to express the gestes of pulsating and re-constructed reality. In reading such writing, we, as reading organisms, need simply to abandon ourselves to the slow re-play of all our experience of life and its etymological associations." (Jousse 2000:99)

See also Jousse 2000: 57, 73, 532, 212, *inter alia*.

□ **Aesthetic: art - poetry/poem/poetic - stanza/ verse - dance - music/musical - beauty/beautiful**

[science of the oral ethnic milieu] [Oral Style]

Jousse argued that what is regarded as *aesthetic* in the arts - art, music, poetry, sculpture, dance, drama, *inter alia* - are all residual forms of the Oral Style which are variously removed from their original form to the detriment of their intrinsic *beauty* which was originally a product of their intrinsic logic and order expressed in balanced rhythmic formulae. This implies that the Laws of the Oral Style provide an effective critical measure of *aesthetic* value and worth, and one in addition that obeys the laws of the human composite thus rendering it scientifically objective. Jousse provides examples and illustrations of "The mnemo-stylistics of the surviving Oral Style" from a variety of ethnic milieus, including the hain teny merinas of Madagascar, the Yin and Yang parallelisms of China, the Kalevala of Finland, the bilateralised propositions of the Eskimos, the stichos politicos of the Basque region, the voceri of the Corsican women and the recitation of the Qur'an. (Jousse 2000:272-276). For evidence of the Oral-style influence in the Classics, see "The style of our classics" where Jousse illustrates his point from the

Bossuets, the work of Boileau, the Chansons de geste, Homeric texts, mediaeval Mystery Plays, the Song of Roland and Songs of the Breton cycle. (Jousse 2000:285-288)

Examples of Usage

- “The true essence of a dynamic work of **art** resonates throughout the greater body of the living whole.” (Jousse 2000:103)
- “In the **aesthetic** domain, it has become the bookish, artificial, splendidly isolated configuration which we call **poetry**, and pure **poetry**, even. The most salient didactic aids (alliteration, rhyme, etc.) have completely changed in nature and have turned into ever more difficult obstacles to meaning, at times rivalling the ‘crossword’ puzzle conundrum.

No present-day teacher of philosophy, theology, history or astronomy would entertain the notion of teaching in the form of sonnets constructed out of propositioned parallels. This simple fact shows, experimentally as it were, the psychological and social abyss which exists between Oral Style and **poetry**.” (Jousse 2000:41)

- “Such ethnic observations make it perfectly clear why such rhythmic oral recitations and their constituent elements may in no way be called **poetry**, **stanzas**, or **verse**, particularly because of the meaning that the latter words have acquired in our current usage, whether for better or worse.

To label the traditional reciting of Achanti mores, **poetry**, would be an enormous psychological mistranslation and one with considerable consequences, tantamount to calling the **sculptures** in catholic churches, idols. Of course, the physical materials used and their external forms are the same, but the mental attitude of the people is entirely different, to the point of being quite the opposite. If the historical, philological, theological, etc. science of the Oral-style recitations is expressed in concrete formulas, it is because the languages of the ethnic milieux are restricted to concrete expression.

If we encounter Rhythmic Schemas in them, it is because all these recitations have to be retained scrupulously by heart, and the rhythms, melodies, etc. are considerable aids to memorisation.

We on the contrary, have proclaimed pedantically that ‘to know by heart is not to know’, not realising perhaps that in so saying we are denying the existence of the very real corpus of scientific knowledge of ninety-nine percent of the people who have populated, and who still populate, our planet.” (Jousse 2000:40)

- ““Further probing into the psychology of a chosen ethnic milieu reveals several literary genres of Oral Style: history, law, cosmogony, ethics, philosophy, theology, medicine, etc.- in sum: the entire science of this particular ethnic oral milieu. This science will, no doubt, not be as advanced as ours, nor will it be expressed in our algebraic terminology. But to the individual members of this ethnic milieu, it is science and not **poetry** as we are all too often wont to say.” (Jousse 2000:38)
- “All these terms allow me to exclude the term, ‘**poetry**’ and all its derivatives. While my point of view is not orthodox, it is based on fact, not on the highly questionable chain of reasoning which originated with Loisy and which has been responsible for: Rhythmic, therefore **Poetic**, therefore Mythic.

To date, no-one has dared challenge the false sophistry of this triad precisely because it has been commonplace to refer to the ‘**poetry**’ of the Bible. In such a context, the ‘poetic’ conclusions were unavoidable. As in the Roman arenas, we have been enmeshed in the entanglements of intricately convoluted poeticist webs. The analogically historical Mimodramas of Genesis became poems: the poems of the Bible. ‘Rhythmic, therefore **Poetic**, therefore Mythic.’ The culmination of all my research in the Anthropology of Geste, of Rhythm, and therefore, of Memory, informs me that:

Rhythmic, therefore pedagogic, therefore historic, or possibly historic.

This is a scientific solution which has nothing to do with dogma. It is Anthropology. There is neither **poetry** nor **music** in the Bible. There is analogism, there is concretism and mnemo-melodism. The psalms are not **poems**. They are Oral-style prayers. From the day theologians banish the word ‘**poetry**’ from their studies, we will begin to understand these things.” (Jousse :2000:262-263)

- “One does not *read* the Bible. One does not *preach* the Bible, no more than one *preaches* the Gospel. One memorises these balancings globally, because all the formulas are pregnant with these bilateral, balanced, synonymic or antithetic, and gestually explicative mechanisms. These great explicative Mimodramas are filled with confrontations, fights and victories, each a part of a living and oppositional reality. This is the most splendid mechanism for the rearrangement of memory. It is not **poetry** but a system of counting: a ‘Counting-necklace of Pearl-Lessons’.” (Jousse 2000:250)
 - “It is easy to forgive this poet for believing that he had found ‘verse’ in the Psalms, when they are, in actual fact, simply prayers in the mnemotechnical Oral Style. It is less easy to forgive those exegetes, who, since then, have tirelessly repeated: Hebrew **poetry** is made up of Parallelisms.” (Jousse 2000:260)
 - “For us today, only poets create rhythm. There has even had to be a complete revolution in the anthropology of language to show that in rhythm-catechetical civilizations, rhythm language is not synonymous with **poetry**. How much longer will it be before this ethnic phenomenon is acknowledged by literary critics and exegetes, and also, most especially, used in the development of texts meant to be memorized by children? Until now, in fact, what we have given to our children to learn by heart are texts that are totally impossible to commit to Memory.” (Jousse 2000:364)
 - “This is not **art** as we conceive **art**. This is life expressing itself. These are the gestes of the gods repeated, re-played by man who is fully conscious of the significance of his gestes” (Jousse 2000:138).
- See also Jousse 2000:105-106, 137, 149, 151, 206, 255, 371, inter alia.*

[abstract]

- that which is '**algebrised**' = 'meaning expressed in a fixed mode, simultaneously concretely referred and intellectually abstracted',
- that which is '**algebrosed**' = 'any expression, fixed or fluid, without meaning, because the expression has become divorced from its concrete referent, and is therefore a meaningless abstraction'.

- *algebrising* = 'the process of **algebrising**, viz. expressing meaning in a fixed mode simultaneously concretely referred and intellectually abstracted';
- *algebrosing* = 'the process of **algebrosing**, viz. expressing meaninglessly in a fixed or fluid mode, because the expression has become divorced from its concrete referent, and is therefore a meaningless abstraction';

- *algebrisation* = 'the product of *algebrising*, viz. expressing meaning in a fixed mode, simultaneously concretely referred and intellectually abstracted';
- *algebrosation* = 'the product of *algebrosing*, viz. expressing meaninglessly in a fixed or fluid mode, because the expression has become divorced from its concrete referent, and is therefore a meaningless abstraction';
- *algebreme* = 'the smallest unit of meaning in a fixed mode, simultaneously concretely referred and intellectually abstracted';
- *algebroseme* = 'the smallest unit of inert fossilisation, without concrete meaning of any kind';
- *algebrosis* = 'a condition of inert fossilisation, without concrete meaning of any kind.'
- *algebroscally* = 'expressing in such a way as to do so without concrete meaning of any kind'.
- *algebrolgy* = 'the study of a system of equations without concrete meaning'.

Examples of Usage

- "It is not an exaggeration to say that the mechanics of the Palestinian world require even more scientific preparation. The mechanics of an Einstein, I suppose, could be called '**Algebrolgy**'. Now, once it has been set into motion, it is easy to stir up the system of equations. Nothing is more insubstantial than algebra since it is but a function of functions: mathematics is only consistent with itself.

However, at the other extreme of human expression, we have what we call 'Mimismology', which is incomparably weighty because it tries to embrace all the surging concretism of what is Real. At present, we vacillate from one extreme of the expressive system to the other without knowing where to come to rest. Our stylistics is an unstable compromise between 'Mimismology' and '**Algebrolgy**', which instability can cause damage." (Jousse 2000:169)

- "Universal **Algebrosis**, born from human laziness, has conquered the anthropos who has congratulated himself on the anthropological victory he has called Abstraction. Mathematics is said to be our most 'abstract' science, which simply means that it is the most **algebrised** (not **algebrosed**) of the sciences and the tool of all modern techniques. It is this mathematical and technical science which has now inflicted an ever-increasing universal defeat upon this **Algebrosis**-abstraction – the pride of our script-ridden and loquacious civilisation.

This defeat has been caused, partially, by the instruments used for reproduction of 'Mimismocinetism' and 'Mimismo-phonetism'. Silent film, silent but *in colour*, re-plays all the gestes and shades of the cosmos ocularly before us: it will be tomorrow's Mimismo-cinetic language and writing. In addition, as colour film becomes *sounded*, our ears, ossified by the **Algebremes** of our languages, will re-learn the authentic and concrete language dictated by the interactions of the sounds of nature.

The mysterious richness of what is real is revealed to us even more by what we hear than by what we see: an unsuspected aural wealth awaits us, one we would happily have rejected in favour of a **musical art** which, it was said, did not have to imitate nature, because it would transpose and sublimate it." (Jousse 2000:203)

- "Man, I repeat, is the laziest of all animals because he alone is intelligent. All man's discoveries, even the most modest, always tend to find the means of minimising his effort. Inventors encourage human laziness. Man is obsessed with the issue of work ... Man strives to eliminate work, and that which he cannot eliminate, he tries to reduce. The discoverer strives relentlessly to invent – at times even endangering his life in the process – to reduce the burden of work. Meanwhile, society is interested only in using his discoveries to create the line of least resistance which inevitably ends up in **algebrosis**. By this, I do not mean algebra, for algebra brings all possible simplifications into

consciousness so that we can reach deeper, to where neither hand nor eye can reach. Algebra is a simplifying research tool. ‘**Algebrosis**’, as we will see, is a disease of expression. **Algebrosis** is loss of Life.

Such things are however not as clear cut as we would like to think.

Mimograms or Mimoplasms are no more than the expression of ‘Mimemes’. A child which has not yet been desiccated by our ‘**algebrosis**’, experiences the same mysterious need to create which we find in all dawning civilisations. If we thwart the enthusiasm of the child to express his gestes, we run the risk of breaking the child and of rendering him abnormal. Through ignorance children have been torn away from their spontaneous expression, and have been catapulted straight into the end-product of **algebrised** human expression: our writing.” (Jousse 2000:152)

- “Just as the Child is a born Mime, so is he a born Drawer. When we introduce the Child to writing prematurely, we threaten to condemn him to an **algebroised** abhorrence. It is fortunate, therefore, that the Child’s instinctive *Mimographism* cannot be inhibited, and the Mimo-pedagogy succeeds in drawing the maximum return in terms of intellect and science from the Child. Drawing is the Child’s writing.” (Jousse 2000:94)
- “... the first stage of Manual-Corporeal Style, living expressive geste or Mimodrama, which projects itself in mimic silhouettes, and which, given stable form on a surface, results in Mimograms. Later, the second stage transforms these gestes into laryngo-buccal gestes, that develop to the point where they become a means of intercommunication, at which stage we have Oral Style. After further use and development, all the concretism of the Oral Style reaches a point where it becomes **algebrisation**, and we get Written Style.” (Jousse 2000:21)
- “Thus we find the following gestual Binaries or Ternaries, balancing Propositional Geste with Propositional Geste:

Binary:

(The) Shuffling one — hitting — (the) Suckling one,
(the) Suckling one — stroking — (the) Shuffling one.

Ternary:

(The) Flying one — eating — (the) Blowing one,
(the) Swimming one — drinking — (the) Flowing one,
(the) Crawling one — fleeing — (the) Burning one.

which become, when translated into our **algebrised** modern style:

The Old Man hits the Infant,
The Infant strokes the Old Man.

The Bird eats the Wind,
The Fish drinks the Water
The Snake flees the Fire.

But, sadly, all this **algebrisation** removes and dislocates us from the gestually balanced, rhythmized, concrete Mimodramas of those people who remain spontaneous.” (Jousse 2000:76)

- “Examination of languages less **algebrised** than our own, confirm this observation. In less **algebrised** languages there are numbers of Phono-mimemes or ‘onomatopoeia’ which have withstood the ravages of time and evolution upon their articulatory and phonetic systems. Among many others, the Chinese and the Annamites list, with legitimate pride, the full richness and subtle refinement of the innumerable onomatopoeia which are still alive on their lips and still sensed in their ears. Furthermore, they are admired for the concrete Mimograms, or ‘shadow plays’ of their former Manual Style perceived in their **algebrising** brush tracings.” (Jousse 2000:95-96)

- “Etymological analysis results in **algebrised** roots being translated into a concrete reality of subtle freshness. (...) it develops our understanding of life through a re-evaluation of our personal experiences.” (Jousse 2000:100)
- “A manger (*mangeoire*) can no more do without feeders (*mangeurs*) than a shepherd without sheep. And so, although the texts may all be equally mute on this point, a paysan cannot imagine the shepherds, whom history records heading for the cradle-manger without visualising them with lambs and sheep slung over their shoulders. Our vocabulary, because of extreme **algebrosation**, describes only a cradle and shepherds, and fails to imply together with these terms the associated custom of feeding (*manger*), which brings to mind the manger, and, therefore, the one-making-to-eat or pastor-shepherd. Rabbi Iéshoua describes this good pastor-shepherd in the parables, carrying on his shoulders the lost sheep that he has found.” (Jousse 2000:589)
- “Our present day orally ‘**algebrosed**’ language descends from the tri-phase ‘Phono-mimemes’. This is what makes concrete and gestual etymologies *possible*.” (Jousse 2000:165)
- “Originally less ‘modelled by the object’ than the plastic Cinemimeme, the Phonomimeme and even more so the Phono-analogeme have, through laziness, each progressively lost contact with its expressive and self-regulating root. As a consequence, such Phono-analogemes may have come to a point where they no longer have any perceivable relationship with the sounds or actions of the object. The speaking subject would then perceive such a Phono-analogeme as being an artificial Phono-**algebreme**, which in the past would have been conventionally uttered and assigned to the object. From that point onwards, in each human group, from generation to generation, and for thousands and thousands of years, the sounding **algebreme** would have taken on a life all of its own, subject to the strange deforming psycho-physiological laws of hearing and articulation.” (Jousse 2000:88)
- “It is clear that our language and music focus the young ear too exclusively on the voiced **algebremes** of signs instead of allowing it to become supple through the auricular Mimemes of real sounds. We are utilitarians, artists with tunnel vision, and impatient to teach the child the social labels for things and the serial notes of our musical scales. In so doing, we fail unfortunately, to make him hear the characteristic timbre of other sounds. Because the socialised word and the **algebrosed** note are so easy to access, these soon kill any spontaneous curiosity about the concrete sounds of the wider and truer reality.” (Jousse 2000:93)

See also Jousse 2000: 58, 74-75, 87, 118, 133, 140, 141, 142, 143, 154, 159, 161-162, 165, 190, 193, 266, *inter alia*.

□ **Algebrosism - Concretism**

[abstract] [algebrise] [mimodrama]

Jousse identified the opposition between the qualities of

- ‘**Concretism**’ - concreteness as in the quality of immediacy between the referent and the referring expression;
- ‘**Algebrosism**’ - fossilised inertia resulting from a dislocation in the connection between the concrete reality of the referent and the referring expression.

Examples of Usage

- “Let us suppose that these peoples, subtle Mimers that they are, need to express the phases of a particular minimal Interactional Mimodrama, which we could translate into our ethnic language as: *the bird eats the snake*.

They have, since time immemorial, grasped with objective acuity the characteristic of a certain bird which flies in a certain way, eating a certain reptile which wriggles in a certain way. And pray, let us not say, caught up in the slipstream of the first interpretations of Lévy-Bruhl, that these alleged ‘Primitives’ are lacking in abstract and general ideas. Only armchair professors make that sort of

assertion. To these 'concretely' scientific and 'abstractive' observers a certain bird has specific characteristics which make it fly in a certain well-defined way. It eats, in a particular way, a certain reptile which crawls or wriggles in a some or another characteristic way. Let us carefully note that, in such instances, we have the *concretely abstract* tri-phase geste of what is Real in interaction, which we studied earlier: the Acting One – acting on – the Acted upon. The anthropoid has never been, and never will be, able to perform this mimismologically Interactional Geste. The difference is so essential as to constitute an impassable abyss.

It is not in the skeleton, it is not in the skull, it is not even in the convolutions of the brain that this chasm is located. It is a tiny, mimismologically Interactional Geste, but in this tiny living geste the whole Universe 'is reflected', and the whole Man 'reflects'. Thanks to Mimism, all the gestes of the Cosmos are specifically and reflectively abstracted in the whole Anthropos.

We will have to study this formula in great depth for it reveals to us a richness of *chosal* expression that we no longer know at all. We have too often heard: these men are 'savages', 'primitives'. But when one enters into the profound psychology of any one of these men, one notices that one is dealing with people who are inexhaustibly knowledgeable 'about things'. They do not think in syllogisms as we do. They think concretely. They think things. Whether it is wrong or right, is not the issue. Neither is it a question of superiority or inferiority. It is, in fact, about the opposition between 'Concretism' and 'Algebroism'.

You want to study the Humanities? Well then, go and study first the language of gestes of those supposedly primitive populations, but go and *study it*, and do not try to cast it in your own mould. It is not with dictionaries that one understands concrete mentalities, it is with gestes rendered supple through the richness of life." (Jousse 2000:135-137)

- "To move from the **concrete** to the '**algebraic**' without passing through '**algebrosis**' is an anthropologist's dream! I do not use the word '**abstraction**' since, as we have already seen, everything in human expression is **abstract** from beginning to end. It is impossible to play any conscious human expression which is not **abstract**! Educators and psychiatrists have much to learn about the two amphibiological questions of *Concrete Abstraction* and *Algebroded Abstraction*. Precisely because educators are largely unaware of the laws of anthropology, they use teaching methods which are inappropriate for the child. Consequently, psychiatrists have to deal with the after-effects of these inappropriacies, for the spontaneity of any child will suffer under the infliction of **algebrosis**. There are very few children who naturally cannot express themselves normally. There are a great many more children who cannot express themselves normally because of the present **algebrising** system of education.

The Anthropos, then, expresses himself with **concrete** gestes which can remain either **concrete** or else become **algebroded**. And we have just seen that the putting-into-writing of these expressions can equally remain **concrete** or become **algebroded**. Expression is in both cases '**abstracted**' in the sense that it is 'part' of a whole.

Therefore, what needs to be opposed is '**concretism**' and '**algebrosis**', not '**concretism**' and '**abstraction**'. All human expression is automatically **abstract**: it is thus either a **Concrete Abstraction** or an **Algebroded Abstraction**. It should be noted that **Algebrosis** can only occur during the expression of communication where contact with the **concrete** form is lost.

When an Amerindian draws in mimographic characters the Tri-phase Interactional Geste which I translate in my language as 'the hunter chases the bison', he is making a **concrete** proposition which is just as **abstract** as when I write: 'The hunter chases the bison'. His gestual expression and mimographic characters, however, are not **algebroded**.

Whereas television projects the whole panoramic interaction of reality and **concrete** universality in its untouched and indefinitely imbricated **concretism**, radiophony only transmits it in ethnically **algebroded** sound - except when the sound is, by pure chance, phonomimically analogous to '*miaou ham cô*'. But to say 'the cat has eaten the chicken' is at once **abstract** and **algebroded**, for in this proposition in English, what is Real has lost all the phonomimic echoes which we are going to study in the following pages.

What I am referring to here, is the question of the origin of languages and of writing, all of which are **abstract** and all of which began with **concrete** Mimemes, but not all of which became **algebrosed**.

The word '**abstraction**' is in fact very accurate. Syllabised for reasons of study, it becomes: *abs - trah - i - t* or: he-makes-the-geste-of-drawing-out-of. What is being drawn out? One or several of the myriad gestes which are concealed in any mechanism and with which every object is pregnant, the logic of which will need to be studied in much greater depth. The more gestes we have 'drawn out of' an object, the better we will know it. We do not know everything - that is impossible, but we can know something of everything.

Up until now, the anthropological Law of Mimism was not known. From the complexus of gestes which is the *Anthropos*, I drew the geste of Mimism, and this Mimism proved to be the fundamental law. Is there a greater one? I have no idea. But the Law of Mimism has, up until now, proved to be fundamental, and is not '**abstract**'. Which does not mean that I have drawn from this law everything there is to be drawn. There will be others in the future who will see that I have but touched lightly upon the immense extent of this discovery. The Anthropology of Geste and Rhythm is still an infant at the stage of its first babblings.

But that is not the question. All I want to demonstrate is the meaning which I give to '**abstract**'. **Abstraction** is by no means the antithesis of **Concretism**. It is, on the contrary, face-to-face, or rather from within the **concrete**, that I draw the mechanism which will help me to express myself. I never separate the **concrete** geste from the 'intellectual **Abstraction**'.

Algebrosis is the *disease* of **Concretism** and not an aberration of **Abstraction**. How many supposed '**abstractions**' are but mechanisms of which we have forgotten the **concrete** play? Our *abstract ideas* are no more than metaphors or comparisons. They are Mimemes which are drawn from an observed object, re-played macroscopically or microscopically, and then transposed by us onto some other unknown object. Most of our so-called '**abstract**' words are words emptied of their original **Concretism**, which is **Algebrosis**.

If the Anthropology of Geste and Rhythm has discovered anything, it is the *dis-ease of Algebrosis* which some consider a form of progress. While **Algebrosis** is undoubtedly progress from one perspective, it is a frightful loss from another." (Jousse 2000:154-155)

□ **Analogy - analogeme/s - analogical - analogous - analogism** [symbol] [metaphor]

Jousse identifies the 'Real' as the dynamo-genesis of creation, the vibrating rhythmic life-force of God, which translates into the cosmos and the *raison d'être* of all life, which the universe plays into, or im-presses into, the *anthropos*. In this form, the understanding of the 'Real' *per se* is inexpressible because of the limitations of human comprehension and expression: it is untranslatable in immediate terms. Comprehension and expression of such understanding then must be mediated by a mechanism which can access the 'Real' as closely as possible. Such a mechanism is **Analogy** which operates mimisologically concretely and intellectually abstractly, so that it has the capacity to express meaning so 'like', that the 'Real' can be comprehended, reconstructed and expressed (see 'received, registered and re-played') to some degree. In other words, **analogy** simplifies so that we can understand. Jousse identifies **analogy** operating at a number of different levels and to varying degrees of simplification to approximate the 'Real', which is expressible in all three modes of expression identified by Jousse: the corporeal-manual, the laryngo-buccal and the algebrised. **Analogy**, then, in Joussean terms, constitutes a mode of expression, therefore a form of language of

anthropological and ethnic origin and with constituent parts and functions, which Jousse named as derivatives of the term '*analogy*', namely:

- *analogeme(s) = analogical mimeme(s) = discrete unit(s) of meaningful mimismologically concrete and intellectually abstract analogical expression, whether expressed in concrete or algebrised terms*;
- *analogism = 'an individual and identifiable product of analogy constructed of analogemes*;
- *analogical = 'of the nature of analogy*;
- *analogically = 'behaving in the manner of analogy*;
- *analogous = 'having comparable qualities or behaving in comparable manner*'

Examples of Usage

- "We only know, then, that which we receive, and that of which we become conscious. Afterwards, we can construct *analogically* what we call the invisible world. But let us never forget that it is a construction, and that it can only be constructed with things which have been received, the ethnic verbal expression of which is necessarily, in some measure, 'algebrised'." (Jousse 2000:118)
- "*Elâhâ* is the All-Powerful One, the All-Knowing One, the One who possesses everything in fullness, the One whom no-one has seen nor can see, the Invisible One! If ever we reach Him, it will be through *analogy*.

I am still playing *analogically* with gestes of the visible world that I transpose to the invisible world. By *analogy*, then, I can say that certain gestes in this Invisible One are essential. Thus, I do not know who this Invisible One is. But *He is*. He acts.

I also have the opportunity to play out another essential *analogy*, because this Invisible One reveals Himself. I take up the tools of *Revelation*. Surely, if the Invisible One reveals Himself, He can do it only according to the will of the chosen persons for whom He unveils Himself.

I recorded in my previous work that there is an *analogical* geste in this inaccessible All-Powerful One who comes to take His place, we might say, in an ethnic mechanism. He is the *Speaking One*. As the great Nabis said:

Thus says Iahvé, Israel's Elohim
and they themselves repeat what the Eternal One recited to them." (Jousse 2000:397)

- "The Mimism of the indefinite surges up out of the indefiniteness of the interactions in order to re-play its essence: the Mimism of Infinity in the image and likeness of which he was *analogically* modelled. (...)

And the Global Oral-style tradition will be the transmission, from Anthropos to Anthropos, of a perpetually repeated and perpetually discovering Counting-necklace." (Jousse 2000:148)

- "In a milieu of Mimers, it must be possible to mime the All-Mighty. And the Creator becomes a modeller. He models, from Earth, an Earthling. But how? 'In his image and in his likeness'. I would more willingly translate: 'According to his Mimeme and according to his *Analogeme*', in other words, the Creator creates in mirror image. That is a magnificent explanation. Bring me other such phrases: it will invariably be possible to restore them to the following statement of fact: man expresses his science with the language of his time." (Jousse 2000:141)
- "Feeling replete, and overflowing with mimemes, primordial man wanted to ensure that these mimemes extended beyond him in a fullness more *chosal*, and more concretely materialized than in mimographism. Instead of the designs in coloured dust on the walls of the caves, he took the dust that his feet kicked up. From it he fashioned a complete, upright facsimile, a model, that was based on all his limbs, that was modelled by his two hands, and that was refined with his fingers. He kept in play – derived from the law of mimism, more living than the law of mimographism – the law of mimoplasticism, or, to be more accurate, he allowed himself to be played by it. He wanted to become a

creator. But to animate this heap of earth which he alone, among the other beings of creation, had been able to model with such realism, he lacked only one thing: *the Breath of the All-Powerful One*.

It is at this point that we grasp man's great anguish as he tried to transcend the visible world in order to take hold, by **analogy**, of the invisible world, a world which he knew was real ... Man continues to embrace each of his mimismological gestes in order to sublimate its meaning.

Thus from the very depths of his paysanism, the terreux, the earthling-man, became conscious of the primordial laws of Mimism, Mimographism, Mimoplasticism, which, having been played through the law of **Analogism**, after so many millennia, have led him to transcend his created geste in order to try to understand and express the greatest creative geste." (Jousse 2000:397)

- "Religions are entirely made up of comparisions and **analogies**." (Jousse 2000:139)

See also Jousse 2000: 32, 75-76, 88, 134, 140, 143-145, 154, 158-159, 171-172-183, 184, 186, 191-192, 196, 211, 219, 227, 247, 231-232, 245, 247, 248, 251, 258, 260, 314, 355-356, 390-391, 394-395-400, 440, 445, 450, 563, *inter alia*.

□ Analogy and Metaphor

[analogy] [symbol]

Metaphor constitutes one of the many forms of expression used by the anthropos in making his inner reality accessible in an outer or performed form. Metaphor operates on the principle of comparison, where there is unequal knowledge and understanding between co-communicators. In such instances, that which is known to both is used as the vehicle to communicate that which is not known to one but is known to the other.

Jousse makes a distinction between Analogy and Metaphor. Where the former is the expression of the 'mismologically concrete and intellectually abstract geste', the metaphor is the expression of an intellectually abstraction that has no immediate mimismologically concrete referent. In other words, the metaphor is a means of explaining an understanding that lies outside of immediate experience, where the analogy expresses a microscopic experience of the understanding of the 'Real' in macroscopic form. The human geste is analogical, but not metaphorical. The human geste is an analogy, not a metaphor but expressed in metaphor.

Examples of Usage

- "And that is why, as earthling or terreux-anthropologist, we always come back to the anthropologically stupefying geste of the Earthly Paradise. With modelled and modelling earth, the All-Mighty, the All-Living, develops an Adâm, an Earthling. This so-called myth is the most concretely and the most scientifically explicative mimismological mechanism which I have ever been able to imagine! Are there any Algebrosemes which will ever be able to equal these paysan Mimemes?

I have been asked: "But shouldn't one take this **metaphorically**?" Why make **metaphors** when we have the thing itself? Man expresses himself as man, and in this instance he has no other means of intercommunication than his gestes. "But it is surely more scientific to have man derive from a system of evolution?" It is perhaps more convincing *for you at present*. But in five hundred years time, perhaps even in fifty years, I am not all together sure that it will be more convincing. It might be less so." (Jousse 2000:142-143)

- "This human geste is not **metaphorical**. The Geste is the living energy which vitalises the global whole, the Anthropos: *Vita in gestu*. The Geste is truly something which plays and re-plays, the measurement of which can be recorded. That which resists accurate measurement is alien to my present microscopic or macroscopic methods, for 'more' or 'less' is no reflection of the nature of the geste. An

internal microscopic geste is as much a geste and as measurable as an external macroscopic geste. *Plus vel minus mutat speciem* – it changes its form more or less, say the scholars – and rightly so. Our eye does not perceive what is internal and microscopic, but the eye cannot measure Scientifically.

I am not saying that there is no more to man than his gestes, but I am saying that all his underlying mechanisms are only gestes. Even his inner life is underpinned by motor complexities.

We have sorely neglected working with the microscope when studying human gesticulation. Whoever tells us: “To think is to stop oneself from doing”, is making a profound mistake. On the contrary, to think is to flex one’s whole human composite in such a way that the interactional play becomes more demanding. My master, Pierre Janet, expresses his perfect understanding of this when he speaks of ‘psychological tension’.” (Jousse 2000:112-113)

- “*Conception*, to *conceive*, to *know*: strictly etymologically speaking, these are clinical terms for childbirth; they have been introduced by way of **metaphor** into the domain of thought. For us, ‘to know’ is to synchronise **metaphorically** with the object. But in the Bible, for example, the term has retained all its concrete significance. We see the most profound example of the ‘geste’ ‘to know’ in the behaviour of the prophet who, when faced with a dead child, stretches himself over the child, and places his mouth over that of the child, his hands over those of the child, and his body over that of the child. In Hebrew vocabulary, such concrete realisation of meaning is frequent.” (Jousse 2000:62)
- “Corporeal-manual Style man is constantly in direct contact with the things and gestes of *ambient* nature. Thus he grasps in each being that he observes over a period of time, innumerable actions - to us unimportant or unknown - which he Mimes with finely differentiated gestes. As I said above: there are no synonymous gestes.

Yet, whether by *transport* of gestes, or **metaphor**, however rich in differentiated Mimemes Global Style might be, a great number of actions of certain beings will be Mimed with actions that habitually characterize other beings and which have some subtle gestual relationship and a delicate resemblance with those beings.

As an essentially intelligent being capable of grasping and expressing the gestual relationships between the actions of the visible world mimismologically and logically, man enjoys exploring the comparisons within these relationships with his hands and through his whole body. Comparison is the normal manifestation of the language of gestes. The anthropos is an animal who plays with **metaphors** and learns from comparisons inherent in **metaphors**.” (Jousse 2000:75)

- “In Israel, the **metaphor** did not, so to speak, exist. Everything existed in a state of potential manifestation, in rough cast, awaiting the realisation and the achievement of the Dâbâr. That is the great stabilising factor in its dynamism. What has been ‘buccalized’ has to be realized. Hence this formula which repeatedly appears:

In order that what was said be accomplished ...”

(Jousse 2000:580)

See also Jousse 2000:147, 155, 174-175, 198-199, 264, 331-332, 355-356, 376, 378, 380, 387-388, 421, 468, 470, 471, 472, 563, 591, *inter alia*.

□ Analogy and Symbol

[analogy] [metaphor]

Jousse identifies the complementary roles of **symbol** and **analogy**. Together, they provide the means whereby the invisible and inaudible ‘Real’ is given substance and form: **analogy** in expression that is a simplified approximation of meaning, and the **symbol** which is an arbitrarily or culturally defined physical representation of inaccessible microscopic geste.

Examples of Usage

- “The human composite cannot confine itself to the expression of the immediately visible world alone. *Ad maiora natus est*: he too is born to greater things. In this, we are witnessing the most titanic

struggle, expressed through all his fibres, between two consubstantially interpenetrated components within the mysterious Human composite. The triumph of the human composite is the invention of **analogy and symbol**. Religions are entirely made up of comparisons and analogies. While it is somehow always the same mechanism, there is not always the same degree of certainty. Man then takes each one of his mimismological gestes and sublimates its meaning. Of necessity, he does this by miming, in visible, concrete expression, his understanding of the invisible world: as is sung in the Church in the preface to the Mass of the Nativity of Iéshoua: *Ut dum visibiliter ... cognoscimus ... in invisibilium amorem rapiamur* – “So that the knowledge of things visible may bring us to the love of things invisible”. This is the source of the admirable Rhythmo-mimics which we see unfolding globally in the Oral-style milieux, in order to mime uncorporeal things. What we invariably think we see is humanity in search of an explanation of the Invisible: a true explanation will never be forthcoming.” (Jousse 2000:138-139)

- “This ‘sublimation’ - I do not say this ‘algebrisation’ - of that which is concrete is a veritable drama when played out in Man. In this drama, we witness a supremely poignant and impressive psychological phenomenon: the intimate struggle of the two substantially mutually dependent components of the mysterious Human composite expressed through each and every fibre. The result of this continual and ever-present struggle between spirit and flesh, oscillates back and forth in tragic alternations. The invention of analogy is the song of the struggle’s triumph. The magnificence of man’s creation of **symbol and analogy** cannot be extolled too highly.

As a result, man is able to take each of his mimismological gestes and *to sublimate* its meaning. These ‘sublimated expressions’ which are of necessity concrete, refer to the invisible world, as the Catholic Church so pertinently chants in a preface to the mass on Christmas day: *Ut dum visibiliter ... cognoscimus ... in invisibilium amorem rapiamur* - “So that the knowledge of things visible may bring us to the love of things invisible”.

Through symbol and by analogy Corporeal-manual Style man makes a breathtaking leap into the Infinite arena of knowing and understanding. (...) We ‘algebrists’ have been wont to depreciate concrete gestual expression when, in fact, it addresses the question of incorporating within ourselves *something* of other-worldly reality. Our failure to understand these concrete expressions, which we all too easily label as crude and materialistic, simply proves that we still have much to learn about the matter of **symbol and analogy**. For instance, the subtle logic of Propositional Gestes often operates through the interdependence of such concrete actions, some mimed objectively, others **symbolically**. (Jousse 2000:77)

- “We do not have to wonder at the source of the mystery of the Trinity. (...) It is supported by neither a metaphor nor a **symbol**, but rooted in an **analogy**.” (Jousse 2000:563)

□ Animism

[an acting one -acting on- an acted upon] [corporeal-manual expression] [mimage]

Jousse explains ‘**animism**’ as the natural and automatic whole-being mode of expression that man adopts as a consequence of his interaction with the universe. What appears to be ‘dance’ is an anthropological whole-being mode of expression of mimismologically concrete and intellectually abstract human understanding, which is the natural and automatic consequence of tri-phasic interaction - ‘an acting one -acting on- an acted upon’ - with his maker, the cosmos and himself.

Example of Usage

- “We should take the spontaneous ‘mimismological re-play’ as our point of departure and work towards the language of traditional gestes *before* looking into the different ethnic languages. This would enable us to seize upon these mysterious ‘explicative Mimodramas’, and to understand this as global expression. We would also no longer, in our ignorance, call them ‘Dances’. This is not art as we

conceive art. This is life itself expressing itself. These are the gestes of the gods repeated, re-played by man who is fully conscious of the significance of his gestes.

We have in such Mimodramas the entire cosmogony and theology of those concrete milieux, on which we have previously passed judgement in ignorance of all the mechanisms of concrete mimismological expression. This has sometimes been called *Animism*. If we are to understand this complex mechanism even superficially, we should, at the very least, understand that these spontaneous peoples, when seeing something move, try to see not only the action, but also what lies beneath the action – to seize the Acting One himself. In so doing, we will find once more the tri-phase Interactional Geste of ‘the Acting One, the action and the Acted upon’. Once he has seen ‘the Acted upon’, man goes further and discovers ‘the action’, from where he tries to find ‘the Acting One’. I can see nothing in this process which is not perfectly anthropological. What we call *Animism* is simply the ordinary geste of man who, seeing an *Acted upon*, re-plays the *acting on* and seeks the *Acting One*.

This force, which brings about action, is seen by no-one. That is because it is incorporated into the visible world in the same way that breath is incorporated into us. When breath disappears from our human composite, death follows. Similarly there is a variety of composites throughout the whole of nature. Nothing is dead. Everything contributes to this invisible breath. This Acting One, who is invisible in all things except in his actions, is also all-powerful and therefore capable of everything. Nothing is impossible to him. The power of man himself, on the other hand, is limited.” (Jousse 2000:138)

□ anthropological - ethnological - cosmological

[Mechanics] [Real] [tri-phasism]

Human beings are objectively constituted of the reflected rhythms of the cosmos, and ideally identify themselves thereby, albeit unconsciously, providing an anthropological identity. The subjective awareness of the ethnos operates at both the conscious and unconscious levels and has the capacity to intrude upon and warp the anthropological sense of universal identity.

Examples of Usage

- “Normal Man is played by what is Real, which reverberates in him. The Real is inside of him, outside of him, in spite of him. This ‘is known’ within him, but he is not always conscious of the potential for Bringing-into-Consciousness. The **Ethnological** often clouds the **Anthropological**, which is the objective reflection of what is **Cosmological**.

Supranormal Man – he, the *truly normal* one – is strong enough not to be confused by the **Ethnic**. Pitted against, and regardless of the entire **Ethnos**, he becomes aware of and gains mastery of that which is purely **Anthropological**, that which is sometimes the unknown **Cosmological**. He is the hyper-praxic – the genius, possibly – of *Chosol* (i.e. concretely-material) memory or of Verbal memory. I will have to deal with this at length.

The Anthropos then is not, as Taine maintained, a “polyphony of images”, but a complexity of ‘Mimemes’ which re-plays things. We are full of the interactions received from what is Real around us, and therefore full of Interactional Gestes imposed on us by what is Real. From the moment we wake up to life and extend our receiving gestes, we experience the great constraining flow of Mimism.” (Jousse 2000:118-119)

□ Anthropology: Dynamic Anthropology - Static Anthropology - ethnology - ethnography [microscopic - macroscopic] [laboratory] [Mechanics]

Jousse was probably influenced in his choice of the term ‘Dynamic Anthropology’ by the ‘dynamic geometry’ or ‘Topology’ of Poincaré with whom Jousse studied mathematics, his first career choice.

Jousse distinguishes between:

- ‘static’ anthropology, the study of man in comparison with animals via their physical remains and man’s tools and artefacts, viz. Archaeology, Palaeontology, etc;
- ‘dynamic’ anthropology, the study of man through his living breathing geste and rhythm, and his making of tools, including significantly those tools that are part of his indivisible psycho-physiological being: his body, hands and speech organs, viz. Anthropology of Geste and Rhythm, Anthropology of Language, Anthropology of Memory, Anthropology of Dust, etc.

Jousse further differentiates between:

- **dynamic anthropology** as a study of the commonalities that define the anthropos, viz. the geste and rhythm of breathing, eating and drinking.
- **ethnology** as a study of his ethnic or group differences – language, culture, religion, etc.

Jousse further identifies the mistranslation that can occur at the level of **ethnology** and **ethnography** through the assessment of meaning from outsider perspectives to achieve objectivity, as opposed to the ‘objective’ observation of the ‘insider’ perspectives of psycho-physiological microscopic and macroscopic geste and rhythm in the laboratories of awareness.

Examples of Usage

- “The first school of anthropology was founded in 1876 by Broca. The initial thrust was dedicated to the comparison of skeletons of the anthropoid and the anthropos, and to man’s first tools: cut stone, polished stone, etc. Like the anthropos, the anthropoid is a global complex of gestes. With a single stroke, all research found itself transposed and transplanted from the comparison of skeletons to the dynamism of life. From **static anthropology**, we have entered into **dynamic anthropology**. The richness of living beings has taken the place of a geometric lining up of skeletons.

The Anthropology of Geste will try to grasp man’s struggle with himself and how he has fashioned his first tool out of his very own body with the expression of the mimismological geste. For the first thing that he formed was not a static tool, but the dynamic tool of his expressive, miming body: the tool of geste preceded the tool of stone.” (Jousse 2000:574)

- “Quite unlike palaeontologists – who are at present getting lost in the far distant past – we, the Anthropologists of Geste and Rhythm, do not have to claw back superficially towards dead millennia. Our task is, on the contrary, to delve ever more deeply into the eternal Anthropos, because he is alive, and to release from within him the great primordial, and, so-to-speak, everlasting law.

This is why the study of ‘Mimismology’ must precede the study of prehistory so as to enable us to grasp the fundamental Law of Mimism which no-one, up until now, has seen fit to notice *let alone* highlight. Anthropology of Mimism is what I practice, not **ethnology** or **ethnography**. I am searching for the pure Anthropos through the different ethnic groups.

To me, man is always man. It might flatter my contemporaries to hear me speak of man in his present context, but to understand the man of today, his needs and aspirations as well as his weaknesses and deviations, we should free ourselves of the ephemeral present and go deeper and deeper into his past. It is a great error to want to go forward without thinking that a burdened past, deeper than our conscious selves, possesses and drives us. Modern man can be *experimentally* caught up in prehistoric times.

For too long we have believed in a ‘primitive’ man, who, by virtue of his being ‘primitive’, had to be inferior to us in time and in space. Yet the more we delve into time and space, the more we discover that the Anthropos, regardless of when and where he appears, is a *relatively* prodigious being. Let us weigh and evaluate the full import of that simple word: *relatively*, although it is regrettably very little

used in this context: after all, greater genius is needed to be the first to 'invent' a tool of chiselled flint than to be the last to 'perfect' an atomic canon.

It is in this light that the new and profound contribution of **Anthropology** to **Ethnology** should be seen, especially with regard to research goals. For anyone who really wishes to understand the various past and present ethnic milieux will need to work in far more anthropological depth using a more **dynamic** methodology than has been the case heretofore." (Jousse 2000:134-135)

- "(...) anthropological facts are neglected, and, for the most part, misunderstood. From this it follows that the human sciences have not studied, in any depth, which aspects of **ethnography** are **anthropological**, and instead they skim the surface of *bookish* ethnicity." (Jousse 2000:24)
- "My reaction is to oppose this **static Anthropology**, saying: in essence, the Anthropos is not a completed skeleton but an infinite complexity of gestes. The skeleton is only there as a carrier-of-man, a carrier-of-gestes. Initially, the Anthropos modelled *his* intrinsic gestes before he fashioned his tools, which were the extensions of his intrinsic gestes.

Fifty meters of film, recording the very first human gestes in distant millennia, would teach us more about the origins of Man than the most meticulous analysis of skulls and femurs. The Geste is Man.

That is why, following in the footsteps of my masters, Janet and Dumas, who were psychologists of human behaviour, I have created the Anthropology of Geste and Rhythm, the dynamic synthesis of my objective observations.

This human geste is not metaphorical. The Geste is the living energy which vitalises the global whole, the Anthropos: *Vita in gestu*. The Geste is truly something which plays and re-plays, the measurement of which can be recorded. That which resists accurate measurement is alien to my present microscopic or macroscopic methods, for 'more' or 'less' is no reflection of the nature of the geste. An internal microscopic geste is as much a geste and as measurable as an external macroscopic geste. *Plus vel minus mutat speciem* – it changes its form more or less, say the scholars – and rightly so. Our eye does not perceive what is internal and microscopic, but the eye cannot measure Scientifically.

I am not saying that there is no more to man than his gestes, but I am saying that all his underlying mechanisms are only gestes. Even his inner life is underpinned by motor complexities. (Jousse 2000:113)

See also Jousse 2000:215, 390, *inter alia*.

□ Anthropology of Dust

[Anthropology of Geste and Rhythm]

Jousse identifies the **Anthropology of Dust** as the study of Man as a manifestation of, and in relation to, Dust. Jousse deals with the understanding of 'dust' at a number of associated levels:

- its daily use as a cleansing agent in the desert;
- as an analogy to demonstrate the transitory nature of human life;
- as an analogy to account for the source and destiny of human existence;
- as an analogy for nothingness.

Examples of Usage

- "For the Palestinian paysan, dust was analogous to nothingness. For him it was with the dust of the *adâmah*-earth that each of the eternal, invisible mimemes of the All-Powerful Creator, who created from nothing, would be realized and concretely materialized, historically and analogically, in space and time.

And so we witness the gestual execution of what is presented to us as the masterpiece of creation. Each of the All-Powerful One's gestes, thanks to this Mimoplasticism, finds its replica mirrored in

what will, thereafter, be a living thing. By means of its innate power to respond obediently, each mass of **dust** is equipped to receive an almost infinite number of lives: the eternal prototype is concretely materialized in a temporal prototype.

And so we reach the stage of global Mimism which will, sooner or later, be followed by Oral Mimism.

We can understand how this mimodrama, filled with the moist or dry **dust** of the earth, was developed and played out by hands habituated to taking a glob of earth, crushing it between the fingers, and feeling it being reduced again to **dust**. In this lies the essence of the dreadful warning:

Dust you are
and to **dust** you shall return.

Down through the millennia there has existed, for our observance, a complete Anthropology of Geste regarding the **dust** of the earth, and its handling. In certain ethnic milieux, people take a handful of **dust** and pour it over their heads as a sign of mourning. We still see this today in Africa. When the Palestinian paysan wanted to express, gestually, the despair that was destroying him, he would show his face covered with **dust**. This is not conveyed by our algebrosed translations: "My *soul* clings to the **dust**." Still in our time, but according to another analogeme, the Arabs have continued a great millennia-old geste: for lack of water in the middle of the desert, they do their ablutions with desert **dust**.

In those countries of torrid heat, where **dust** always abounds just above ground-level, it takes only the slightest turning of a mere breath of wind to have a swirling of **dust**, modelled like a human form, immediately rise up from the ground, to disappear as rapidly and suddenly as it appeared. And there is analogically expressed: the creation of the earthling-man, followed by the ephemeral life of the earthling-man, and concluded with the instantaneous disappearance of the earthling-man.

One has to be born a paysan to understand how to deal with similar, and similarly expressive, mimodramas and their mimismological and analogical application to human life. Never would a scribe, with his scroll of virgin parchment and reed in hand for writing, be able to find so expressive an analogeme. We have not been sufficiently curious about the gestes of the earth, because we are too narrowly guided by sheets of paper covered in our Written Style. We are now only *bookishly* sons of the *Adâm*-Earthling-man, who was himself truly the son of the *adâmâh*, which is the earth and the **dust** of the earth. For a long time, the desiccating wind of *algebrose* has passed over the concrete meaning of the name *Adâm*-Earthling-man, son of the *adâmâh*-earth. We have lost our nobility as earthling sons of the earth, and as terrestrial ones formed by the earth.

Not so long ago there was talk about 'a return to the land'. What I am dealing with here is a far more profound 'return to the land'. This 'return' is much more than a return of workers to grapple with the earth! This 'return' is concerned with a professorship of the earth. This 'return' is the whole university of the earth that we must not build, but rediscover. In fact, this university of the earth already exists. Better still, it has never ceased to exist. It is we who have stopped experiencing it. Paradise, filled with the creative **dust** of the earth, is still waiting for the creative Breath to produce the eternal Earthling-man.

Some thinkers have spoken to us about the philosophy of pulverulence (desiccation and disintegration), a very secondary and artificial study. In the Palestinian paysan milieu, the anthropology of the **dust** of the earth was a spontaneous, inevitable, enduring study: the earthling-man was expressed by the earth and the earth expressed the earthling-man. But how difficult it is to understand all the mimodramatic expressions of the earthling-man and of the earth, given the infinite, essential nuances of objectivism and analogism! And how impossible it is to translate all the mimodramatic expressions of the earthling-man and of the earth in terms of our algebrosed science! It is only right that we speak of 'mimodramatic expressions' and not 'myths' or 'legends'. The complete range of scientific values has to be revised and utilized.

Tradition has it that the hole from which the **dust** used to model the skull of the first *Adâm* was extracted, was not completely refilled when this skull was discovered on 'Calvary', the hill of the skull,

I am not saying that there is no more to man than his gestes, but I am saying that all his underlying mechanisms are only gestes. Even his inner life is underpinned by motor complexities.

We have sorely neglected working with the microscope when studying human gesticulation. Whoever tells us: "To think is to stop oneself from doing", is making a profound mistake. On the contrary, to think is to flex one's whole human composite in such a way that the interactional play becomes more demanding." (Jousse 2000:113-114)

- "Whether waking or sleeping, the cause of this great dream mechanism is no longer unknown when one studies it in the light of the **Anthropology of Geste and Rhythm**. But just try to control your dreams! And yet, in some people, automatism may be successfully directed transcendently. But that is genius." (Jousse 2000:124)
- "When I started observing the anthropological and ethnic mechanisms of human memory, I found that the solutions posited for problems were based mainly on the strength of affirmations and negations of bookish amnesics and outdated metaphysicians. Only a pen-pushing theologian, for example, would decree that 'the Apostles, illiterate people', could not possibly have retained the 'Sermon on the Mount' by heart. So, I observed, and understood quickly that what had to be created was an **Anthropology of Geste and Rhythm** and not a Psychology of Geste – and that this **Anthropology of Geste and Rhythm** should not be founded only on the observation of a few individuals from our ossified and algebrose Written-style ethnic milieux." (Jousse 2000:130)
- "To understand it, we would need to create a sort of gestual semantics, in the same way as we have a linguistic semantics. But instead of placing the problem of living thought into the whole body, we enter into these Hebrew and Aramaean texts with our written philology. It is absolutely imperative for us to study the **Anthropology of Geste and Rhythm** and to enter into its concrete reality before we venture to make a home in the ethnic languages." (Jousse 2000:142)
- "We have an intimation of what the **Anthropology of Geste and Rhythm** can be by seizing the great geste of the conception in the Palestinian sense and by applying it to science. For the Palestinians, the verb 'to know' concerns conjugal relations. That is the first moment of 'knowing'. After this knowing, we have 'conception' – a conception which is at first unconscious and which later becomes conscious. Then comes 'childbirth'.

That is the physiological phenomenon which is admirably summarised in a formula which is frequently repeated in the Tôrâh. For example, we have in Genesis:

And Adam knew his wife
and she conceived
and she bore a son.

The three moments are thereby perfectly set forth. Then follows, invariably, the social phenomenon: the child will have to be *named*. Thereafter comes the well-known formula which we find again and again in this great story:

And she called him by the name of ..."

(Jousse 2000:145)

See also Jousse 2000:165, 166-167, 179, 185, 216-217, 237, 245, 281, 292, inter alia.

□ **Anthropology of Geste and Rhythm - Anthropology of Mimism - metaphysics - metaphysical - metaphysicists - metaphysicians**

[abstract] [rhythm]

*Jousse's view is that the **Anthropology of Geste and Rhythm** embraces the mimismologically concrete and the intellectually abstract simultaneously, while **Metaphysics** explains the world and life through the intellectually abstract only, which is why it fails to explain the world as it is. While the **Anthropology of Geste and Rhythm** can embrace and include **Metaphysics**, the converse does not hold.*

Examples of Usage

- “Other scholars have tried to explain the Anthropos but in a far too bookish way. They have been philologists, **metaphysicists**, people full of science, philosophers, creators of systems which have, far too often, used algebrose language which remains unrealistically superficial, or worse, are merely scratchings on sheets of paper. In our sub-lunar world the loftiest **metaphysics** can only begin from what is concrete and real and is brought into consciousness. **Metaphysics** and **Anthropology** as disciplines are neither mutually contradictory, nor can they be mutually superimposed.

Only by going out into the world could I gain a deeper understanding of these strange *Human mechanics* which comprise intelligent laws and vital suppleness; only by going out into the world could I encounter man in the process of being informed by the reality of his surroundings. First then, I explored the unknown world of the child in order to find out how the first human mechanisms multiply. Then I explored the greatest possible number of different ethnic milieux in order to observe how these living mechanisms become specialised, vitalised and amplified - in the memory, for example. Finally, having studied this multiplicity of structures in the play of the spontaneous child and of the ethnic milieux of gestual civilisations, it remained for me to inquire into these mechanisms at the point where they break down - in psychiatric clinics. In this way, I arrived at a number of laws based on the *Anthropology of Mimism* - in other words, based on the **Anthropology of Geste and Rhythm** insofar as it intussuscepts the *Cosmological interactions* and reverberates them in *Anthropological interactions*.” (Jousse 2000:114)

- “It is said that Bergson, when judging a **metaphysical** debate, took a third position and dismissed both parties without suit. As an anthropologist who deals with purely anthropological questions, I would like to achieve a diametrically opposite result. The adversaries should not be dismissed without suit, but should be re-positioned face-to-face, with the ethnic facts between them, so that they may better try to observe them, to better understand them, and to complement each other.” (Jousse 2000:354)
- “It goes without saying that this rudimentary grouping together of facts has no **metaphysical** aim. I am content to furnish philosophers and psychologists with materials they will be able to use in various ways for speculative purposes. I have limited myself to writing an essay that will synthesise the positive experimental data on Oral Style, and the exclusively scientific interpretations of that style advanced by specialists in linguistics and experts in experimental psychology and phonetics. I leave to the philosophers the task of interpreting the facts I offer, and of making use of them in the study of memory and especially of the relationship between language and pure abstract thought. In the same way, I leave to the scholars whose testimony I shall invoke, the pure phenomenalist or evolutionist philosophical views which they personally may entertain and which clearly, I could not claim as my own. I have deliberately excluded from my perspective any **metaphysical** study or critical conclusion that would go beyond the domain of fact or of applied linguistic psychology. Dare I hope that the reader will not reproach me for not finding in this study what I have deliberately omitted. I have thought it right to insert a general conspectus of my psycho-physiological method as an introduction to this definitive work. The authorities whose names I have just mentioned, and to whom I owe so much, will thus be better able to help me with their insights and their advice in the various specialised areas in which I need to borrow facts and principles from them. Science has become so complex nowadays, that in order to advance into some new sector, we must employ the method of modern warfare: the joining of forces.” (Jousse 2000:54)
- “The world over, earthling-man manifests a great desire, not for algebrose, **metaphysical** knowledge, but for the concrete knowledge of *his* individual function on this earth.” (Jousse 2000:440)
- “When I first began to publish my anthropological research, a renowned **metaphysician**, a Fellow of the *Institut*, invited me to give a lecture to young philosophers. I informed him, in writing, of the title of the lecture: *The Anthropology of Geste*.

After the lecture the **metaphysician** confessed to me that on receipt of the intended title, a few days earlier, he had been perplexed: “What can one possibly say, for an hour, on geste? Having talked about the geste of elevating and of the geste of lowering, the geste of extending and the geste of

embracing, and two or three more, it would seem that one would have pretty well exhausted the matter. But I see now that you have 'particularised' the meaning of the word 'geste'. And what is most curious about the result is that this very particularisation has enlarged the subject to embrace all the intellectual activities of the Human Composite". (Jousse 2000:483)

- "Intelligence is born of, and develops with, the normal play of bilateralisms. For instance, let us observe the very little Anthropos in his quest to conquer space. In so doing, I will touch upon problems which have made the greatest metaphysicists blanch. In this I perceive instances of geometry with N dimensions, and this explains why our geometry has three dimensions.

Indeed, we will see that this thrusting is a test, and that in its testing, it creates. It is done by testing the void and creating space. Thanks to

- 1 Triple Bilateralism
- 2 through Partition
- 3 and for Portage"

(Jousse 2000:239)

See also Jousse 2000:58, 127, 130, 140, 147, 151, 153, 156-157, 164, 167, 171, 177, 251, 273, 449, 473-477, 585, *inter alia*.

□ Anthropology of Language/ Linguistic Anthropology/ Science of Significant Gesticulation - Linguistics/ Science of Languages

[Anthropology of Geste and Rhythm]

Jousse distinguishes between *Linguistics/ Science of Languages per se* and the *Anthropology of Language/ Linguistic Anthropology*, the former being the study of human language from the verbal perspective, and the latter the study of all forms of human expression, whether of the body, the voice and speech or other forms of material expression of all kinds.

Examples of Usage

- "I will demonstrate these laws of human gesticulation by applying them to **linguistic anthropology**. Is it necessary to explain that by '**linguistic anthropology**' I mean the anthropology of all logical human expression of whatever form, whether it is corporeal, laryngo-buccal or graphic; in other words, the anthropology of that which is intelligent, propositional expression?" (Jousse 2000:30)
- "One of the most sensitive branches of anthropology cannot but profit greatly from such parallel research on the anthropoid and anthropos. I am referring to the *Anthropology of language* or *Science of Significant Gesticulation* - which incidentally should not be confused with *Linguistics* or *Science of languages*, the grammatico-philological domain so expertly handled by scholars like Meillet, Vendryès, etc. Some **anthropologists of language** may have unwittingly contributed to the frequent confusion of the two scientific disciplines that are simultaneously interdependent and *distinctive*. Until recently, the **Anthropology of language** seemed intent on ignoring all too often the unexplored wealth of its own terrain, limiting itself to making incursions into the grammatical phenomena of particular tongues, i.e. in linguistics. But let us not be too severe with these mostly eminent professors who have had to present a new subject at their lectures annually over many years for a faithful audience. Given the current popular conception of language, the purely anthropological domain appeared to them much too restricted to allow for this annual renewal. Indeed, language has almost exclusively been considered to be an ensemble of sounds which were able to be replaced by the letters of the alphabet in a simple transcription.

The **Anthropology of language** felt compelled to react against this unacceptable impoverishment of an extraordinarily complex matter. That this scientific reaction was most opportune and achieved quick success can be gauged from a comparison of two studies which appeared within an interval of ten years. One was published in 1923 under the name of Dr Barat, in Dr Georges Dumas' *Traité de Psychologie* (I, 733) and entitled *Le Langage*; the other, by Dr André Ombredane, in 1933 in the

Nouveau Traité de Psychologie by the same Dr Dumas (III, 363) under the title *Le Langage, gesticulation significative, mimique et conventionnelle*. Scientific loyalty compels me to add, moreover, that as far back as 1928, Dr Morlaàs published the *Contribution à l'étude de l'Apraxie*, in which he suggests that geste is the basis of language. In a study published in *l'Encéphale* under the title *Du Mimage au Langage*, he pointed out that my observations on aphasia coincided with those of Dr Pierre Marie. Finally, the publication of Dr Pierre Janet's lectures at the *Collège de France* records the immediate adoption of the conclusions of my research by the author of *L'Intelligence avant le Langage*.

Because it has been used, tested and validated by these many specialists of geste and language, my anthropological work has been able to serve as a point of departure for new research, with ever increasing authority. The **Anthropology of language** should therefore not risk being impoverished by the methods of linguistic philology. Conversely, linguistic philology will enrich and enliven its often overly bookish methods through contact with the *living facts*, discovered by the **Anthropology of language**.

These, then, are the anthropological facts, the vital linkages which I would like to schematize as briefly as possible by focusing on human Mimism; Cinemimism and Corporage; Phonomimism and Langage." (Jousse 2000:78-79)

See also Jousse 2000: 47, 281, 290, 364, *inter alia*.

□ **Anthropology of Memory - Anthropologist of Memory**

[memory-aid] [memory] [Anthropology of Geste and Rhythm]

Jousse identifies:

- *the Anthropology of Memory as synonymous with The Anthropology of Geste and Rhythm;*
- *the Anthropology of Memory as the study of man as an automatic physio-psychologically memorising being: 'mimorisation is memorisation';*
- *the natural memorising capacity of man as being related to the structure of the language employed in human expression which reflects his own balanced, rhythmical and formulaic psycho-physiological structure and operation;*
- *the visceral plasticity of human memory and its dependence on its use and support in a variety of ways;*
- *the relationship between memory, learning, understanding and expression in humans.*

Jousse often refers to himself as '*The Anthropologist of Memory*'.

Examples of Usage

- "Whether we like it or not, in spite of all those reams of paper and all our classical human pen-holders, we are immersed in the living Anthropology of Geste and Rhythm, and, in other words, of the **Anthropology of memory**." (Jousse 2000:185)
- "These few facts may help explain why I always keep repeating that many years of penetrating and profound study are necessary for a study of true Anthropology of language and Rhythm, and therefore of a true **Anthropology of memory**. For all of this is not played or imbricated in terms of what we do or do not know, but in terms of *what is*, alive and dynamic, in each globally ethnicised Anthropos. I can never repeat this often enough: our knowing or not knowing does not change the reality of things in any way whatsoever, but if we become aware of our ignorance, this can have considerable methodological consequences." (Jousse 2000:181)
- "From a pedagogical point of view none of us has done anything to encourage anyone to care for his memory through some such inventory. To use a typically Palestinian comparison, none of us knows the exact contents of his wine cellar – nor does he care. Consequently, many complain that they do not

have a **Memory**. I hear constantly: "If you are an **Anthropologist of memory**, then give me some **Memory**. I don't have any."

Naturally, no **anthropologist** will be able to give **Memory** to an older adult in a fifteen minute consultation. A lifetime of specialised discipline is required to have a **Memory**, or to be more precise, a certain kind of **Memory**. Every **Memory** is a system of individual gestes that re-play the gestes of the past and manage them with total mastery.

Now, for this system of gestes to function easily, it must have been built up methodically from childhood and exercised daily for years. It is this methodical and systematic building-up, this continual accumulation, that bestows such (initially unbelievable) power to the **Memory** in an Oral-style milieu." (Jousse 2000:369)

□ **Anthropology - Theology**

[anthropos]

*Jousse repeatedly averred that his study was not **theological**, but **anthropological**; that he did not study God, but Man.: "As an **anthropologist** of human geste, I have identified the real problem, but in reverse. Methodologically, I am not primarily preoccupied with God. Instead, I have tried to look at the Man, the Paysan, the Galilean in the Palestinian ethnic milieu. It is this Man, this Paysan, this Galilean, who provides me with the admirable pedagogy which I have outlined. In the study that follows this one, we are going to see how Ièshoua realised this pedagogy, not only in words, but also with gestes:" (Jousse 2000:386)*

□ **Anthropos - man - human**

[Anthropology of Geste and Rhythm]

*Jousse uses the terms '**anthropos**' and '**man**' interchangeably to identify the primary focus of his study. He perceived the **anthropos-(hu)man** as a psycho-physiologically indivisible accumulation of impressions and (self-informing) expressions which he has the natural capacity to re-order and re-arrange constantly and continuously in his memory to make sense of himself, his fellow beings and the world in which he lives.*

Examples of Usage

- "The psychology in our handbooks is the psychology of the white **man**, adult and cultivated like us. It is not that of the **Anthropos**." (Jousse 2000:129)
- "In the past it was accepted that the **human** psychological faculties of white, adult, 'bookish intellectuals', civilized according to our Graeco-Latin culture, were the norm; this kind of ignorant judgement relegated the rest of **humanity** to 'primitive and prelogical mentality'. Such artificial categories are singularly dangerous to any healthy psychology, and are fortunately disappearing. The future promises, wherever possible, to study **man** holistically as a being of fluid and mercurial spontaneity: the **anthropos**.

Current psychological research is truly objective and properly orientated only if it is focused on the child and the individuals of those ethnic milieux closest to nature. All such works on the psychology of the child and more spontaneous peoples are the richer for being less bookish and more focused on active life and are, in some instances, of the highest quality. These new psychologies, particularly the ethnic and the pedagogical, should henceforth lend each other a mutual helping and enlightening hand." (Jousse 2000:29)

- "Instead of restricting my field of observation to the 'dead' letters of texts, I here present a methodology which operates first, and above all else, via the awareness of a 'living' tool: the **human geste**. Since the **Anthropos** is nothing more, essentially, than a complexus of gestes, the most

penetrating and best-fashioned tool available to analyse **man** is his own performance of his own gestes. This is surely the 'tool to dismantle all other tools', as it were. Moreover, this tool develops instinctively within each one of us, and becomes increasingly polished as our awareness grows.

We could refer to the **Anthropos** as 'this unknown continent'! For some years now, I have begun to discuss the depths and chasms of the earth with those who explore them. The depths and chasms of **man** have been insufficiently explored, which is why I know that the Anthropology of Geste has not progressed beyond its first infant babblings." (Jousse 2000:24)

- "In the living **anthropos**, one does not have the body on the one hand, and the soul on the other. There is only one 'human composite'. I call this **human composite**, the **anthropos**." (Jousse 2000:390)
- "You will no longer have my voice; you will no longer have my whole living and vibrating being, for **man** thinks and expresses himself orally with his whole body ..." (Jousse 2000:12)
- "**Man** is the most intelligent of all living beings because he alone is truly a maker of tools." (Jousse 2000:15)
- "Faced with the Cosmos, immersed in the Cosmos, **man**, the innumerable 'Mimer', elaborates his Tradition." (Jousse 2000:27)
- "In **man** *everything is first and foremost* 'motor response'. (...) Gestual play and re-play of all sorts are mostly unconscious; but, for all that, they develop tirelessly and interchangeably. When I am faced with **man**, this emitter of physiological gestes, and psychologically capable of intellectualizing and of 'propositioning' these gestes in order to express the most spiritual of his mental attitudes, I ask myself this question: "How does the composite **human** being, situated at the very core of the universe's perpetual motion, react to this activity and manage to hold it in his memory?" (Jousse 2000:60)

See also Jousse 2000: 15, 22, 28, 30, 39, 59, 61-62, *inter alia*.

□ **Anthropos - anthropoid**

[**anthropos**] [**Anthropology of Geste and Rhythm**]

Jousse distinguished between the **anthropos** - human animals - and the **anthropoid** - other than human animals - in terms of their different capacities for imitation: he perceives that the **anthropos** is capable of using his body as a tool to imitate other bodies and beings as a process of voluntary meaning-making, whereas the **anthropoid** imitates other bodies and beings instinctively without motivation or thought to the consequence. The **anthropoid** cannot use imitation to communicate as can the **anthropos**.

Examples of Usage

- "For some time now, static anthropology has compared the **anthropoid** and the **anthropos**, in a range of both widely diverse and precise aspects, resulting in a host of remarkable works. In its turn, dynamic anthropology is starting to compare the gestual behaviour of **anthropoid** and **anthropos** by applying an equally rigorous method and analysis which augurs well for future results. The number and value of these published works show that this comparison of gestual behaviour has attracted the attention of a large elite of observers and experimenters: in particular, people like Köhler, Yerkes, Kellogg, have been immediately recognized as authorities.

One of the most sensitive branches of anthropology cannot but profit greatly from such parallel research on the **anthropoid** and **anthropos**. I am referring to the *Anthropology of Language* or *Science of Significant Gesticulation* - which incidentally should not be confused with *Linguistics* or *Science of languages*, the grammatico-philological domain so expertly handled by scholars like Meillet, Vendryès, etc." (Jousse 2000: 78)

- "The primacy of Manualage is such that it tempts us to add that the **anthropos** is endowed with Mimism because he has two hands. But a more thorough observation of the facts prevents us from using this titillating aphorism which is modelled on that of an old Greek philosopher. In fact, the **anthropoid** is not endowed with Mimism even though he has four hands. It is therefore not for want

of gestual organs of intercommunication that the **anthropoid** has a mimical deficiency when compared to the young **anthropos**.” (Jousse 2000:80)

- “One could say that he never finishes replaying what has as a matter of course been played within him in a finite way. His ability to ‘compose’, to ‘de-compose’, to ‘re-compose’ gestual interactions is infinite. Quite unlike that of the **anthropoid**, his curiosity is universal and mechanistic, in the sense that he is impelled, in spite of himself, to realize *how* everything plays before him so as to ensure that everything can be exactly re-played in him. This is, in a way, ‘science’ before ‘con-science’.” (Jousse 2000:82)

See also Jousse 2000:83-85, *inter alia*.

□ **Apocalypse/s - Apocalyptic - revelation**

[*Besôrâh*]

Jousse identifies the ‘**Apocalypse**’ as an Oral-style mimodrama formulaically and mnemonically rhythmized for the transmission of **revelations** of visions and the inner hidden experience - the ‘**Real**’ - of the human being. Thus all of the ‘**Magnificat**’ of Mâriâm on hearing that she will bear the son of God, the cries of anguished grief of a dead soldier’s peasant mother, and the visionary revelations of the prophets and the *Nabis* and the Rabbi Iéshou’a himself are all modes of ‘**revealing**’ **apocalyptic** events in human lives. Jousse identifies all such **Apocalypses** as falling into a distinctive specialised genre that sets it apart from the other genres of Oral-style transmission, and indicates that **Apocalypses** are modes of conveying the historical events that constitute the identity of a people as a group and as individuals, both in the past and currently. Because of this, he sees the revivification of the **Apocalypse** as contributing to the identification with history and self.

Examples of Usage

- “The dream, an intermediary ‘Mimage’ of the Invisible(!), is found in all ethnic milieux. We will study it in the Palestinian milieu. We will see it at work in visions, in the **Apocalypses** - one of the splendours of this great mechanism of the Palestinian Invisible. The *Nabis* who are ‘under the Breath’ both see and hear; and we will also explore the wonderfully insufflated rhythmocatechisms of the *Prophets*. Without going as far back as that, let us think of Joan of Arc: whatever her cause, no-one can deny that hers was a case of a splendid human energy which, originating from these auditions ‘under the Breath’ was organised, expended and rendered effective.” (Jousse 2000:124)
- “Can you understand how a little earthling-man, a *terreux*, filled with mimemes from his native soil, might find himself planted, not just with his feet, but with his whole being, in a two thousand year old pedagogical mimodrama which belonged to an ethnic milieu of paysans of a far distant time, and which simultaneously seemed so near as to be part of his present? Can you imagine the thoughts and feelings of this little paysan on experiencing the initial playing and amplification of the natural global mimic irradiations within him: those irradiations reflecting all experience from the first Palestinian account of the creation to the last Galilean account of the ultimate revelation of the **apocalypse**?” (Jousse 2000:452)
- “We experienced the very first sensation of the soothing and calming effect of equilibrating balancing in our mothers’ rocking embrace. All mothers instinctively soothe their young with this comforting geste. History records the rocking embrace, the great balancing, of a Mother who knew, quasi-prophetically, that her son would be the greatest of all human Liberators. We find this prophetic – temporarily triumphant – maternal balancing in Palestinian literature. In it is balanced uniquely the expression of exaltation:

b
And Mary rose
in those days

c
And she went by the mountain
in great haste

d
towards a town of Judah

e
And she entered the house of Zachariah

f
and greeted Elisabeth

There, an invisible encounter of two beings 'accorded' from the maternal womb occurred: he who visited, and he who was being visited and who would one day rise in order to Rhythmo-catechize, in antithetic balancings:

I am not the way

but I am he who prepares the way ...

And the maternal memory-heart improvised the triumphant song of a mother:

My throat exalts the Lord

and his breath rhythms

In God my Saviour ...

This is the same balanced exultation which mothers will repeat when they feel how the balancing which they have initiated bursts forth victoriously into life. The whole **Apocalypse** is subsumed in this formula which Mâriâm rhythm-melodized in her joy at being a mother:

b
For he saw the smallness
of his servant

c
And see how from now on
all generations will call me blessed ...

In the Dead Sea scrolls, we deal with the work of scribes, whereas here, we are dealing simply with a mother who rhapsodises in her native Galilean proverbs. But mothers do not stop at this victory song.

When this same woman, who rhythm-cradled this prenatal Magnificat, found herself, thirty-three years later, at the foot of the Roman cross on which her son, the liberator, was dying in agony, did she do what all Palestinian mothers did? Did she intone a funeral chant for this son, the *vocero*, the same *vocero* which we find intoned by Corsican mothers to this day? I remember seeing at Saint-Anne, a poor woman who had lost her child. With her apron rolled up in her arms, the mother rocked continuously, interminably, from right to left in front of the corpse of her child! I have seen men dying in their thousands. On rare occasions, I have witnessed the almost inhuman tiger-like leap of a mother throwing herself on the still-warm corpse of her child of twenty, twenty-five years old, who had just convulsed for the last time!

Pure art can never attain the pitch of agonised spontaneity expressed in the lamenting of mothers for their dead sons. I remember repeatedly, the poor, old, paysanne woman, who arrived too late, and saw, on the small hospital bed, the dead soldier who was her son. And the old paysanne took her son wholly in her arms and cradled him as of old, repeating:

b
Alas, alas,
my poor little child!

c
Alas, alas,
my poor little child!

How well I understand that the Mother of Grievs, the *Pieta*, is always sculpted in this attitude! But be careful, lest your understanding be limited to the rigidity of the sculptures, for then you will no longer understand the living geste, untiringly balanced, balanced, balanced ...

As an anthropologist, I have no bookish dogmas to defend. I have only to observe gestual facts. I apply precise laws to the entire world, and I watch them play. I brood over swaying mothers in order to analyse their gestes. They rock to and fro, from side to side, according to the great laws of humanity. I see people living. I see people dying, but always I see balancing from right to left, and lifting up and bending down from front to back. I will continue to study all these balancings and liftings, which I find in all human expression, and in the traditional mechanisms of the Galilean paysan memory." (Jousse 2000:300)

See also Jousse 2000: 145, 206, 223, 248, 317-319, 372, 380, 383-384, 446, 454, 457-458, 468, 478-479, 496-497, 506, 511, 535, 553-554, 563, *inter alia*.

□ Apostles - Envoys - Berâs - Evangelists

[Metourgemân] Besôrâh] [Kephâ] [Shâ'ôûl]

'Apostles', 'Envoys', 'Berâs', 'Evangelists' were the twelve disciples who became the **Apostles**: "Now the names of the twelve **apostles** are these; The first, Simon, who is called Peter, and Andrew, his brother; James, the son of Zebedee, and John, his brother; Philip, and Bartholomew, Thomas and Matthew the publican; James, the son of Alphaeus, and Lebbaeus whose surname was Thaddaeus; Simon, the Canaanite, and Judas Iscariot who also betrayed him." (Matthew 10,2-4) Judas was replaced by Matthias, and, after his conversion, Shâ'ôûl-Paulos of Giscala know as Paul became an apostle.

"At the heart of these 'mother-waters' were the memorisations of the doctrinal and historic formulaic Targum. At this point the new historic Aramaic Compositions of the words and actions of Rabbi Iêshoua were traditionally but 'livingly' crystallised on the lips of Kêphâ-Peter and Iôhânân-John in the form of a double mnemotechnic necklace of the "Announcement" or Besôretâ. This was encoded into the Greek word from which has arisen the French, "Evangile" ("Gospel")." (Jousse 2000:341):

'Apostles', 'Envoys', 'Berâs', 'Evangelists' are synonymous terms alluding to 'messengers who carried their messages within their beings': the message of the Besôrâh-Gospel was incarnated so that the essential messenger was the 'memrâ' or 'memory' itself. The Berâ was the forerunner to the **Envoy** in ancient Galilee. Jousse favours the term '**Envoy**' for it means "the one who is sent" (Jousse 2000:267) carrying the memorised message literally in his viscera for transmission by recitation. The Rabbi Iêshou'a is the Modeller, the Berâ of the Abbâ, the incarnation of the message of God the Father; The '**Apostles**', '**Envoys**', '**Berâs**', '**Evangelists**' are the Benayyâ of the **Berâ**, the message of the Son of God is incarnated in their memory.

Examples of Usage

- "When I started observing the anthropological and ethnic mechanisms of human memory, I found that the solutions posited for problems were based mainly on the strength of affirmations and negations of bookish amnesics and outdated metaphysicians. Only a pen-pushing theologian, for example, would decree that 'the **Apostles**, illiterate people', could not possibly have retained the 'Sermon on the Mount' by heart. So, I observed, and understood quickly that what had to be created was an Anthropology of Geste and Rhythm and not a Psychology of Geste – and that this Anthropology of Geste and Rhythm should not be founded only on the observation of a few individuals from our ossified and algebrose Written-style ethnic milieux." (Jousse 2000:130)
- "The one sent is the **apostle**; in its ethnic, anthropological sense, the **envoy** is Mimism, as in a mirror and like an echo. The word '**apostle**' should mean the 'one sent by an authority', and capture the sense of primacy of the constraining power of corporeal and oral gestes. These living tools of perfect recitation are sent by choice:

^b
It is not you
who have chosen me

^c
It is I
who has chosen you."

(Jousse 2000:575)

- “Here we encounter the extremely important traditional geste of the *sending* of a Berâ by his Abbâ. In this Traditionist milieu, when there was an Announcement to be transmitted, it was generally not a ‘missive’, a message, which was sent, but a ‘*missus*’, a ‘messenger’. This resulted in the continuous travels of the **Envoys**, those who were Sent, individually and personally, to bear oral messages. The missive, the message written down and carried by a series of bearers to different destinations simultaneously, was only used in the case of a major crisis. The mouthpiece of the sender was a living and repeating man, not an inert tool. If the Abbâ himself could not speak audibly and be heard, he sent his Berâ – his favourite Berâ. And if this Berâ could not go himself, he would send one or more of his ‘under-Berâs’ whom he had pedagogically engendered. The Berâ could then express the delegating of the task in the traditionally bilateralised formula used by Rabbi léshoua to address those whom he sent:

<i>b</i> Like my Abbâ sent me	<i>c</i> So too do I send
<i>d</i> and I called you so that you would go	
<i>e</i> so that fruit you would bear	<i>f</i> and that your fruit would remain”

(Jousse 2000:526)

- “The Abbâ offered the lesson in the synagogue in a low key. The paraqlîtâ was the speaker who stood close by the Abbâ-repeater and proclaimed the lesson aloud. That is why léshoua used these words, which transpose, exactly, the mechanism of repetition to the World on High:

<i>a</i> But when he comes	
<i>b</i> the Paraqlîtâ	<i>c</i> the Rouhâ of truth
<i>d</i> whom the Abbâ will send in my name	
<i>e</i> he will teach you	<i>f</i> and he will rememorize for you
<i>g</i> all that I have recited for you.	

John 14, 25-26

Not ‘he will suggest’, but he will ‘rememorize’ for you. He is someone who repeats what has been recited.

<i>a</i> He will not speak of himself	
<i>b</i> but he will receive what is mine	<i>c</i> and he will announce it to you.

John 16,12-15

We will now see this Paraqlîtâ-Interpreter, this *Breath* of truth who proceeds from the Memraizing-Speaking One or Abbâ, and from the Word or Memrâ-Berâ, at work in and through the Galilean envoys:

<i>b</i> As the Abbâ sent the Berâ	<i>c</i> So the Berâ sent his Benayyâ.
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This mimismological formula, that we have already met several times, highlights the ethnic milieu in which the present historical mimodrama is being played. This is a milieu of the Global Style (or

significant gesticulation by the whole body), which is transposed onto the lips and adapted to Oral Style. In this milieu one does not send handwritten texts, but living reciters. Those sent by Rabbi Iéshoua are the 'faithful' echoes of the Sender's recitation. Whence the profoundly pedagogical meaning of the Aramaic word *Hemanoûtâ* = Fidelity. This faithful echo could play in all its purity from Jerusalem, through Samaria, and right to the borders of Galilee. With slight differences of articulation, the Judean, Samaritan and Galilean Aramaic speakers could understand each other. They understood especially when it was this targumically formulaic, traditional language found in the recitatives of rhythm-catechetical Oral Style. What is more, these recitatives of Aramaic Oral Style were also understood by the Judaists in a number of the synagogues of the diaspora where Aramaic continued to be used alongside the language of the country of their dispersion. In western countries, such as Greece and Italy, the language was generally Greek." (Jousse 2000:413-415)

See also Jousse 2000: 208, 305-306, 320, 408, 410-411, 413, 415, 416, 419, 503, 526, 559, 575, inter alia.

□ **apprehending - apprehender/s - co-apprehender/s - comprehending - comprehender/s**
[disciple] [auditioning] [Oral Style]

Jousse favoured the term "apprehender" for a 'disciple', 'learner', 'talmid', 'mari' – "he who prehends, apprehends, comprehends with his whole being, with his whole body, with his whole human composite – body and soul" (Jousse 2000:57). Because all teaching and learning was conducted through the oral medium, discipline, attention and concentration were total and undivided, involving the whole being in the process of 'apprehending' - which was total comrehending of - the learning. See Preliminary Chapter: Memory, Memorisation and Memorisers in Ancient Galilee.

Examples of Usage

- "Let me say at the outset: if the Anthropos divides the world, he does it only the better to carry or transfer or 'port' it. The mechanism of portage or transference should be studied in relation to man's bilateral corporeal mechanism. This is demonstrated on a daily basis in commonplace living specifically in the form of global Portage, oral Portage and, in a general way, through Learning or **Apprehending**." (Jousse 2000:252)
- "To each of the propositions of the instructor, who is simply repeating each interaction of what is Real, the **Apprehender** must re-play like an echo of the instructor, counter-echoing the Real. It is that practice that has been forgotten." (Jousse 2000:361)
- "**Apprehending** is, therefore, essentially a question of childlike suppleness and receptivity that banishes rigidity, stiff-neckedness and resistance. Hence the well-known, yet so little understood, formula which runs like a sweeping reproach through Palestinian civilization over the centuries of its history: "You are a stiff-necked people!" because their receptor muscles did not readily lend themselves to submission under the *pedagogical Yoke* and under the *pedagogical Burden of the Tôrâh*.
 "To grasp the truth", stated Ollé-Laprune, "you have to make yourself desirous of the truth". He called this disposition "moral certitude", because this type of certitude requires previous moral conditioning before it can be lodged in the subject.

The same is true here. To receive the lesson quickly and faithfully, the **Apprehender** has to bring to it an indispensable gestual conditioning. Perhaps no ethnic milieu has expressed the *gestual* side of pedagogy in such concrete terms as has the Palestinian milieu:

Extend your hand and take.
 Open your mouth and recite.
 Lift your eyes and gaze.
 Bend your ear and listen.
 Humbly open your heart and receive."

(Jousse 2000:357)

- “Given that the Yoke is the ‘Labourator’, the learning of the **Apprehender**-child is understood in the following terms: the Palestinian teacher will put the **Apprehender**-child under the balancing of the ‘labour’, the ‘labour’ being the yoke of the study of the Tôrâh.” (Jousse 2000:298)
- “Two or three ‘**Apprehenders**-by-heart’ of any given lesson from the same rhythm-catechist will not be able to recite exactly alike if they originally ‘auditioned’ the lesson from their teacher on different days, or in other words ‘learnt by listening’, even if they subsequently recite exactly as they ‘auditioned’. Any reciter from an ethnic Oral-style milieu is a supreme master of a vast mnemonic treasure of formulae, which he has said and re-said daily and rhythm-melodically since his earliest childhood. Consequently he always tends to be a Composer and an Improviser, to a greater or lesser extent, in spite of himself.” (Jousse 2000:335)
- “Whether he is seated at the feet of his teacher or is standing before him, the **Apprehender** is essentially a Receiver. The ideal model is the little schoolboy, a repeating rhythm with a supple nape of neck, exact as an echo.” (Jousse 2000:357)
- “‘Take and eat!’ Before there was visible and mysterious food, there was an invitation which paralleled the one Iéshoua had already made: ‘**Apprehend** and comprehend!’ Let us never forget that in action as well as in word, we are situated in the full-blown ethnic milieu of Enigma and Transubstantiation. The takers are the learners: the **prehenders** are, at one and the same time, the **Apprehenders**. Manducation is also Memorisation.

There we find ourselves faced with two great gestual mechanisms, traditionally handed on and traditionally significant. We have the universal pedagogy of the two *linked and successive* gestes: Transmitting and Receiving.” (Jousse 2000:357)

- “We find this gestual and recitational mechanism sublimated in Iéshoua, the great structuror of gestes, the great praxic – he who brought the *Regula*, the *Malkoûtâ*, this Rule of the actions, which I have already cited in midrâsh fashion to demonstrate its penetrating logic:

You will prehend		and you will retain
	and therefore you will love	
the Lord		your Teacher
	with all your memory-heart	
with all your reciting throat		and with all your miming muscles

We are dealing here with the traditional mechanism *par excellence* of Israel, which rests on the great anthropological laws of human labour.” (Jousse 2000:304)

See also Jousse 2000: 59, 213, 231, 256, 292-293, 299, 305-306, 312-313, 320-321, 358-359, 381-384, 533-535.

□ **apraxia - apraxic - praxis - eupraxis - aphasia - aphasic**
[imbrication] [incarnation] [intussusception] [mimism] [imitation]

Jousse observes that ‘*apraxia*’ and ‘*aphasia*’ are both the result of the same process: ‘*mimismic dis-imbrication*’. Where ‘*mimismic imbrication*’ is the process that allows embedding and impressing of mimemes received from the universe, ‘*mimismic dis-imbrication*’ dis-allows such a process. The processes of *mimismic imbrication* and *mimismic dis-imbrication* are both microscopically rhythmic, and therefore not perceivable by any other than the individual himself/herself. The *mimismic dis-imbricating* process renders microscopic observation of itself impossible, hence understanding of the process of *mimismic dis-imbrication* is inaccessible. Jousse avers however that it is related to the process of the tri-phasism - ‘an acting one - acting on - an acted upon’, and rhythmic movement. He makes a clear distinction between

'mimism' and 'imitation', where the former is involuntary and the latter voluntary: therefore both mimismic (dis)imbrication are involuntary processes.

Examples of Usage

- "Scientific loyalty compels me to add, moreover, that as far back as 1928, Dr Morlaàs published the *Contribution à l'étude de l'Apraxie*, in which he suggests that geste is the basis of language. In a study published in *l'Encéphale* under the title *Du Mimage au Langage*, he pointed out that my observations on **aphasia** coincided with those of Dr Pierre Marie. Finally, the publication of Dr Pierre Janet's lectures at the *Collège de France* records the immediate adoption of the conclusions of my research by the author of *L'Intelligence avant le Langage*." (Jousse 2000:79)
- "This is indeed one of the mechanisms of forgetfulness. Forgetfulness belongs to the domain of **apraxia** of the interactional imbrications. An interesting psychiatric study could be undertaken on 'Forgetfulness and **Apraxia**'. Or an even deeper study still, because it would be more interactional and more mimismological: 'Disimbrication and **Apraxia**': it is important that we always work back to Mimism with its Interactional Geste in its three imbricated phases.

The 'Mimemes' of 'an Acting One acting on an Acted upon' appear to be such simple gestes, but it is an anthropological catastrophe for an individual to become incapable of imbricating them any longer. The reason is that the Anthropos, who is a camera which takes and records gestes, can also be a dislocator of gestes. The **apraxic** individual is someone who can no longer follow the logical unfolding of an interaction.

This is a strange mystery indeed! Take **apraxic** individuals with a gestual system which is, muscularly speaking, quasi intact. As a function of daily living they can put their hands on their foreheads, their breasts, their shoulders. Yet when they are told specifically: "Make the sign of the Cross", then, and only then, can they no longer put their hands on their foreheads, their breasts or their shoulders. We are then confronted with pitiful beings who try, grow pale, try again and finally admit that they are incapable of playing out the gestes of the sign of the Cross, saying: "And yet I know how to, but I just can't any more!"

The Anthropologist of Geste will view this as **apraxia of the conduction** of gestes in a vacuum, for he is thinking of the different but equally mysterious problem of **apraxia of the use** of gestes on objects.

A similar inability to conduct gestes purposefully is revealed in the laryngo-buccal mechanisms of the no less strange phenomenon of **aphasia**, an **apraxia** which is no longer global, but oral. The mechanisms of **aphasia** and **apraxia**, however, are interdependent.

This is again very much a case of imbrications of gestes which no longer play normally, objectively, and in conformity with what is Real. Can one say that it is a question of 'spiritual energy?' Can psychiatrists be healers of the soul, that highly spiritual thing of Graeco-Latin metaphysical origin? Alas, despite their misleading name, psychiatrists can rule over no more than Mimemes and their interactions, over no more than gestes and their imbrications!

Dr Arrivé told me: "What you brought anew to psychiatry is the notion of Imbrication". Having been to my lectures at the *Ecole des Hautes Etudes* for several years, Dr Arrivé has undertaken an important study on this newly discovered law in Anthropology: all forms of **Apraxia** are but Disimbrications.

But what is this Imbrication? What enables or disables my gestes to be re-played in the normal sequence in which they were received?

The geste which is played in all the fibres of the human organism can be so microscopic that ultra-microscopes would be needed to capture them. It is apparently possible for a human being to be visibly entirely immobile whilst a huge drama is being played out within him. Our research has paid insufficient attention to what is infinitely small. We have forgotten that the most microscopical geste can be far more powerful in its potential irradiation than a large geste. The various forms of the

redoubtable phenomenon of schizophrenia fit into this pattern: nothing seems to move, and yet how formidable are the re-plays at work behind this appearance of immobility!

I am an anthropologist because I have always been overawed by, and have agonised over, the challenge of human thought. What is this mechanism which can accumulate and even disperse itself? I have striven relentlessly and unceasingly for more than a quarter of a century to answer this question, and to solve the mystery of **Praxia**. I have done this together with Dr Morlaàs, Dr André Ombredane and the young French school of psychiatry, which has been so engagingly receptive.

Years of anthropological observation will be needed to answer this question. Hundreds of doctors will have to concern themselves with Global and Oral Human Expression. For we do not have gestes on one front, language on another, writing on another, and drawing on yet another. There is only one reality: this admirable and formidable 'Interactional Re-play of Mimemes'.

We re-play, incessantly and continuously. And we will either have Rememoration – which is objective re-play – or Imagination – which is a combination of re-plays adjusted to a common form. In some people, ocular re-play will be the main 'player', in others it will be auricular re-play. My own re-play is always global, which would explain the inclination and orientation of my mimismological research towards 'Human Globalism'.

All human problems should be seen and solved as specific cases of general Human Mechanics. That is how I see all the questions posed by Memory, which is the indefatigable re-play of Mimemes, and by Rhythm, which is the energetic and facilitating propulsion of the re-played Mimemes. Man manifests an ephemeral convention of Mimism at play, just as humanity is an eternal convention or sum of such individual and indefinitely varied and adjusted play." (Jousse 2000:127-128)

See also Jousse 2000: 119, 140, 167, 305-306, inter alia.

□ Aramaic - Aramaicised - Hebraic - Hebrew

[Greek Targum] [Galilee]

*Aramaic was the language spoken by the majority of the populace - who were 'traditioned' as opposed to 'schooled' and were largely oral - in Ancient Galilee. **Hebrew** was the language of the 'schooled' and was not used colloquially in ancient Galilee. As a result the **Hebraic** teachings of the synagogue were incomprehensible until the targumisation of the Torâh by Esdras in **Aramaic** and the interpreting thereof by the Paraqlitâ.*

Examples of Usage

- "Aramaic was the common medium of social communication. But in the schools, the Judaean theologians used **Hebrew** as the medium of scholarly instruction and interaction. The Judaist theologians have continued using **Hebrew** as a scholastic medium for two thousand years. As Christian theologians depend on Judaist theologians for their information, it is little wonder that these Christian scholars have readily accepted that **Hebrew** was also used by the Palestinian people as the popular medium of social communication." (Jousse 2000:460)
- "Let me point out here, in passing, that **Aramaic** is not a language derived from **Hebrew**, but a sister language of **Hebrew**. The great semitic languages - Canaanitish (to which **Hebrew** belongs), **Aramaic**, Arab, Acadian, Ethiopian - all had, so to speak, a common father: proto-Semitic. But contrary to what has sometimes been said, neither **Aramaic** nor **Hebrew** depend linguistically upon the other. I do specify: *linguistically*. Because in the Palestinian milieu, there is dependency - *formulaically*. In the case of the encoding Targum the **Aramaic** formulas encode not always, but nearly always, the much earlier **Hebraic** formulas word-for-word.

For hundreds and perhaps even for thousands of years, the traditional formulas of the Tôrâh have been elaborated one by one in the **Hebraic** language. And this elaboration has continued up to that moment - exactly when is difficult to pin down with any precision - when the **Hebraic** formulas,

having become incomprehensible, had to be encoded in popular **Aramaic** for the **Aramaicised** Palestinian people” (Jousse 2000:460).

- “Now at that time, and probably since Esdras, the rhythm-catechism of the Palestinian people was the targum or the **Aramaic oral** encoded translation of the formulae of the **Hebrew Tôrâh** put-into-writing. The learned ‘read’ the **Hebraic Tôrâh**, but the people ‘listened’ to the **Aramaic Orâyetâ**. And here, ‘listening to’ signifies ‘memorizing through listening’.” (Jousse 2000:218)
- “Each **Hebraic** formula was immediately and quasi-automatically decoded orally into **Aramaic** by the abbâ, who then played the role of *paraqlîtâ* or *metourguemân* to the *berâ*. The **Aramaic** encoding was repeated by the *berâ* as many times as was necessary for perfect memorisation” (Jousse 2000:499).
- “While the Rabbi composed the formulaic rhythm-catechistic recitatives in scholastic **Hebrew** and murmured them softly in the ear of the accompanying and collaborating *metourguemân*, the *metourguemân*, the simultaneously interpreting *paraqlîtâ*, would repeat them aloud and rhythm-melodically in popular **Aramaic**.

By a singular twist of fate, we are sometimes fortunate enough to have access to some of these midrâshic lessons which have been preserved for us in their double form: scholastic **Hebrew** and popular **Aramaic** encoding. With my future studies in mind, I have intentionally provided an example of this in recitation XXXVI of my *Récitatifs rythmiques parallèles des Rabbis d’Israël*. But, whether it be in scholastic **Hebrew** or in popular **Aramaic**, the midrâsh always remains a ‘midrâsh’, in other words an ‘explication’ of the formulae of the Tôrâh. The *Dâbârs* from the Tôrâh are the immutable branches whose mysterious and obscure sap is manifest and illuminated only in the ephemeral leaves and flowers of the midrâsh.” (Jousse 2000:333)

- “In the synagogue, *Sacred Scripture* was read by the *miqraïst* in the scroll’s **Hebrew**; but it was understood by few, if any, in attendance. It was the *targumist*, the Rhythm-catechist, who immediately transformed the scripture into the living, comprehensible mode of the people, by translating it into **Aramaic**. I can attest that ninety-nine percent of the people in the Palestinian milieu, the paysans, apprehended all their traditional knowledge each Sabbath day solely by listening.” (Jousse 2000:358)

See also Jousse 2000: 63, 217-218, 333, 408, 416, 420, 421, 460, 569, 597, *inter alia*.

□ Auditioning - auditioner/auditor - audition

[Apprehending] [disciple] [Oral Style]

Jousse identifies the acute capacity for ‘learning by listening’ among people living in an Oral-style milieu, where the ability to ‘listen-remember-know-understand’ is imperative to be informed. The lack of, or the reliance on, a written record ensures that ‘auditioning’, like ‘apprehending’, is an essential human capacity in an Oral-style milieu. As a general rule, Oral-style people only have to ‘audition’ their instructions once to record them in memory for reliable replay: they need no written list of ‘things to do’ as do most literate people. Jousse does identify however, that auditioning, like all human capacities, is not equal in all people: some will ‘audition’ better than others due to individual differences.

Examples of Usage

- “In the Oral-style: hearing is learning. In these ethnic formulaic style milieux, and especially in the Targumising Palestinian milieu, the two terms – ‘to hear’ and ‘to learn’ are frequently synonymous. These are terms I would like to see replaced by ‘to audition’ (to learn by an auditory act) and ‘to memorise’ (to learn word by word) which would be more anthropologically beneficial” (Jousse 2000:335).
- In and of itself, our civilization will not be able to regain its vitality. The same anthropological laws that convince me of this, also offer me the secret of resurrection through the intervention of an all-powerful, external reality. We are, in fact, faced with a man who is Elâhâ and who can himself raise

the dead to life. The geste of the passive word and the geste of passive **audition**, destine people to die. The geste of the active word and the geste of active **audition**, revitalise them again.

What is an orator or sermonizer? Simply a person who speaks without bothering to ascertain what series of gestes are evoked, modelled, and firmly embedded in the people facing him and hearing him. When a listener leaves after such a speech or sermon, he takes with him nothing precise or lasting. Yet, once we have finished what we call 'our schooling', the speech or sermon is practically the only living word that we experience, and instead of being blessed with a crystal diamond, we are burdened with a ton of coal.

How very different is a rhythm-catechical milieu such as that of Palestine! Every time the listener – who is not a hearer but an Apprehender – leaves his teacher, he has fresh, exquisitely cut gems firmly lodged in his Memory. Compact and enduring, these gems are easy to carry and transmit." (Jousse 2000:359)

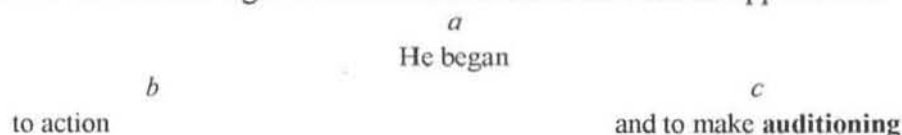
- "We will find that the real difference between the Aramaic Targum, developed by the Palestinian people, and the Talmoûd, collected by the scholastic Judaeans, was that Judaism lost the concretism of its expression when it lost possession of the land. Let us note here that the Palestinian Nabis, those 'amplifiers' of the invisible Abbâ, were the terrestrial ones who expressed themselves purely as such. Iéshoua was situated in the verbal, concretely material tradition of the Nabis as much, and even more than, in the tradition of the Rabbis. His '**auditioners**' were not mistaken:

A great Nabi has reappeared among us ..."

(Jousse 2000:405)

- "The *abbâ-father* of the family was, by the number and experience of his years, a sage – a man of *savoir-faire*. Before the young and inexperienced berâ, this sage played first in global gestes and in just and conforming behaviour. The Wise and the Just were synonymous. For centuries, even millennia, each one of the interactional gestes of man, based in reality, was gradually stripped of its beginner's hesitant experimentation to reach mastery, and perfect simplicity. Wise became synonymous with Perfect.

Only then did the second stage of the Palestinian tradition make its appearance:



The abbâ had performed in front of his berâ. The berâ had performed a reflection – 'in mirror' – in front of his abbâ. The abbâ would then 'verbalise' each one of the phases of his action in the ears of his berâ. The berâ would listen, and echo the abbâ's verbalised interactional geste." (Jousse 2000:507)

- "Two or three 'Apprehenders-by-heart' of any given lesson from the same rhythm-catechist will not be able to recite exactly alike if they originally '**auditioned**' the lesson from their teacher on different days, or in other words 'learnt by listening', even if they subsequently recite exactly as they '**auditioned**'. Any reciter from an ethnic Oral-style milieu is a supreme master of a vast mnemonic treasure of formulae, which he has said and re-said daily and rhythm-melodically since his earliest childhood. Consequently he always tends to be a Composer and an Improviser, to a greater or lesser extent, in spite of himself." (Jousse 2000:335)
- "The putting-in-writing of the Hebraic Tôrâh itself was only a memory-aid and a witness to the accuracy of the Miqrâists. The living tradition was thus transmitted almost exclusively on, in and by the living organs of mouth and ear. In this way it continued to echo reciprocally between the mouth and ear, and indefinitely, from reciter to **auditioner**, from teacher to learner, 'from generation to generation'." (Jousse 2000:)

See also Jousse 2000:124, 292, 314-315, 471, 503, 521-522, *inter alia*.

“BBBB”

- **balance: Single Bilateralism/Balancings: ‘Yoke-Balancing’ and ‘Burden-Lifting’; Double Bilateralism/ Balancing: ‘Berceuse-Cradling’**

[Bilateralism] [Rhythmic Schemas] [Mnemotechnical Devices]

Jousse identifies three modes of balance in pair words, mnemotechnical devices and/ or rhythmic schemas as manifestations of the Law of Bilateralism in human expression:

- *from side to side (from right to left) : the ‘Yoke’ or the ‘Balancing’*
- *from front to back: the ‘Burden’ or the ‘Lifting’*
- *the combination of the ‘Yoke-Balancing’ and the ‘Burden-Lifting’; the ‘Berceuse’ or the ‘Cradling’.*

Jousse identifies the visceral embeddedness of these balancings from their manifestation in human expression, as forms of behaviour and demeanour and in the mode of verbal and linguistic expression in numerous examples in the recitations of Oral-style milieus. He relates this balanced structural element in the expression to the balanced structure of the human body and to the phenomenon of memory, learning and knowledge.

Examples of Usage

- “The Anthropological foundation of Human Rhythmics is accessible only from the **Double Bilateralism** of the living Anthropos.

I will now address this **Double Mimismological Bilateralism**:

1 in its gestual **balancing** from **right to left**, it is the *Yoke*

2 in its gestual **balancing** from **front to back**, it is the *Burden*

3 in the synthesis of **Yoke and Burden**, it is the *Berceuse*. (Jousse 2000:297)

The Yoke and the Burden

- “Apprehending is, therefore, essentially a question of childlike suppleness and receptivity that banishes rigidity, stiff-neckedness and resistance. Hence the well-known, yet so little understood, formula which runs like a sweeping reproach through Palestinian civilization over the centuries of its history: “You are a stiff-necked people!” because their receptor muscles did not readily lend themselves to submission under the *pedagogical Yoke* and under the *pedagogical Burden of the Tôrâh*” (Jousse 2000:357).
- “Palestinian paysans observed that animals, like themselves, obey the law of labour. They saw how the oxen **balance** the **yoke** by walking forward in an idiosyncratically curious manner. How well we feel the rhythmized gesture of the ox alternating its legs from **right to left**, and from **front to back**, on the taut traces! So it was that the paysans compared the recalcitrant reciter to the maverick heifer. The gesture from **right to left**, and **left to right**, is both the regular pace of the heifer and the regular **balancing** of the reciter who recites his Learning.

Given that the **Yoke** is the ‘Labourator’, the learning of the Apprehender-child is understood in the following terms: the Palestinian teacher will put the Apprehender-child under the **balancing** of the ‘labour’, the ‘labour’ being the **yoke** of the study of the Tôrâh. To ‘labour’ at the Tôrâh is to make the geste of ‘labour’, which is identified as the **balancing** of those beings that labour, both animals and people. (...)

Even after my explanation, it is clear how far we are removed from those great laborious gesticulations which enlighten us about the true human labour of memorisation which follows the human mechanism of *ex-expression*. What a multitude of explanations would be required for the word ‘Yoke’!

The Nabi who wanted to demonstrate to Israel that the oppression of a foreign potentate was terrible, took an iron **yoke** and a **yoke** of wood and he 'let himself be seen' to be crushed under this heavy and hard **yoke**. Hence the antithetical significance of Iéshoua's proclamation: "My **Yoke** is Light". It does not hurt the neck for it is easy to carry. The **yoke** to which Iéshoua refers is the **yoke** which is the equivalent of the recitation which one recites by **balancing** it from **right to left**. Whilst one is thus **balancing** the recitation, one is performing the same gesture as the ox when it carries the **yoke**. The Palestinian teacher will therefore say:

Burden your child like a heifer
as much as she will be able to carry ...

These are terms which have, for us, no recitational meaning at all. But it is analogous to one of our little children singing, and us saying that the child is dancing 'around' / 'a round'. To us, 'a round' is a recitation that is sung whilst turning 'around'. Would we translate this by *circulus*? It is not 'a circle', it is 'a round'. Equally, for the Palestinians, the **Yoke** is a recitation with a **right to left balancing**. The **Burden** is that which one **lifts** up, the recitation which is recited by **balancing** it from **front to back**. All this is untranslatable without gestures, which is precisely why we have such unbelievable mistranslations on this subject. (...).

Balanced under the **Yoke**, the Recitatives could be structured from strikingly similar parallelisms:

b	c
He who learns as a child	He who learns in old age
to what will he compare?	to what will he compare?
To ink writing	To ink writing
on new parchment	on scratched parchment

One sees how simple this is. It cannot escape from the Memory because it is constructed in the multiple mechanisms of the formulaic Oral-style Tradition. It is concrete and there is no 'algebrose'. I am not saying that there is no abstraction, because, I repeat yet again, all human *ex-expression* is abstract.

In the following admirable fragment-sample of a lesson, we have Iéshoua, a slight Galilean paysan, presenting himself alone to the world as the encapsulation of paysan life. Very simply, he uses the great, yet familiar, rhythms which we have already analysed, and **balances** them splendidly, yet simply, with the eternal **cradling** mechanisms of our mothers:

Come to me, you, all,
Because you are overworked and are you **overburdened**
And I, I will give you rest, to you

meaning: I will give you a short teaching, which is easy to remember and memorize. He says it, in:

b	c
Receive upon you	And be, you
this, my Yoke	apprehenders of me ...

You may translate this as 'sweet and humble of heart'. While there are no doubt seventy-seven meanings in this Hebraic formula, from among which you can choose, there is nevertheless one fundamental formula:

d	e
For I am simple, I	and brief for the memory
f	g
For the Yoke that is mine	and the Burden that is mine
it is easy	it is light

This, the principal characteristic of Iéshoua's teaching is simultaneously synthesizing and concluding, which is why he adds logically:

I did not come to undo the **Yoke**
of the Tôrah and of the Nâbis

We, on the other hand, have 'undone' this pedagogical and memorizing **Yoke** very thoroughly, because we have 'redone' it so often that we do not know the first word of it in our bookish milieu. We are all apraxic, in terms of our intelligence. We talk of the **Yoke** without knowing what we are talking about.

This Law of the **Yoke** is the Law of Pedagogy re-constructed by this great Renovator and Regulator of Gestes, Rabbi Iéshoua the Galilean.

Let me make the point once again: if we are satisfied with our studies of the Palestinian milieu being conducted through the medium of our own language, and if we continue to think as we do presently about Pedagogy (or rather the lack of Pedagogy), then we will never understand anything about the prodigious Rhythmo-pedagogical movement of this young Rabbi, who threw the world into a turmoil with his bilateralized proverbs and twelve paysans - mere peasants!

We experienced the very first sensation of the soothing and calming effect of equilibrating **balancing** in our mothers' rocking embrace. All mothers instinctively soothe their young with this comforting geste. History records the rocking embrace, the great **balancing**, of a Mother who knew, quasi-prophetically, that her son would be the greatest of all human Liberators. We find this prophetic - temporarily triumphant - maternal **balancing** in Palestinian literature. In it is **balanced** uniquely the *expression* of exaltation:

b	c
And Mary rose	And she went by the mountain
in those days	in great haste
	d
	towards a town of Judah
e	f
And she entered the house of Zachariah	and greeted Elisabeth.

There, an invisible encounter of two beings 'accorded' from the maternal womb occurred: he who visited, and he who was being visited and who would one day rise in order to Rhythmo-catechize, in antithetic **balancings**:

I am not the way	but I am he who prepares the way ...
And the maternal memory-heart improvised the triumphant song of a mother:	
My throat exalts the Lord	and his breath rhythms
In God my Saviour ...	

This is the same **balanced** exaltation which mothers will repeat when they feel how the **balancing** which they have initiated bursts forth victoriously into life. The whole Apocalypse is subsumed in this formula which Mâriâm rhythm-melodized in her joy at being a mother:

b	c
For he saw the smallness	And see how from now on
of his servant	all generations will call me blessed ...

In the Dead Sea scrolls, we deal with the work of scribes, whereas here, we are dealing simply with a mother who rhapsodises in her native Galilean proverbs. But mothers do not stop at this victory song.

When this same woman, who rhythm-cradled this prenatal Magnificat, found herself, thirty-three years later, at the foot of the Roman cross on which her son, the liberator, was dying in agony, did she do what all Palestinian mothers did? Did she intone a funeral chant for this son, the *vocero*, the same *vocero* which we find intoned by Corsican mothers to this day? I remember seeing at Saint-Anne, a poor woman who had lost her child. With her apron rolled up in her arms, the mother rocked continuously, interminably, from **right to left** in front of the corpse of her child! I have seen men dying in their thousands. On rare occasions, I have witnessed the almost inhuman tiger-like leap of a mother throwing herself on the still-warm corpse of her child of twenty, twenty-five years old, who had just convulsed for the last time!

Pure art can never attain the pitch of agonised spontaneity *ex-pressed* in the lamenting of mothers for their dead sons. I remember repeatedly, the poor, old, paysanne woman, who arrived too late, and saw, on the small hospital bed, the dead soldier who was her son. And the old paysanne took her son wholly in her arms and cradled him as of old, repeating:

b	c
Alas, alas,	Alas, alas,
my poor little child!	my poor little child!

How well I understand that the Mother of Grievs, the Pieta, is always sculpted in this attitude! But be careful, lest your understanding be limited to the rigidity of the sculptures, for then you will no longer understand the living geste, untiringly **balanced, balanced, balanced** ...

As an anthropologist, I have no bookish dogmas to defend. I have only to observe gestual facts. I apply precise laws to the entire world, and I watch them play. I brood over swaying mothers in order to analyse their gestes. They rock **to and fro, from side to side**, according to the great laws of humanity. I see people living. I see people dying, but always I see **balancing** from **right to left**, and **lifting up** and bending down from **front to back**. I will continue to study all these **balancings** and **liftings**, which I find in all human *ex-expression*, and in the traditional mechanisms of the Galilean paysan memory.

A psychologist of Liturgy once told me: "The greatest strength of your work lies in the fact that you show the meaning of the traditional gestes which we all make too mechanically." (Jousse 2000:297-301)

See also Jousse 2000: 220-221, 238, 242, 297, 301, 309-311, 297-307, 286, 215, 214, and also Jousse 2000: Part I Chapter III.

□ **Beatitudes - Sermon on the Mount - Rhythmo-catechism of the Mount - Rhythmo-catechism of the Lesson on the Mount (Matthew 5, 3-20)**

[Our Father] [Oral Style]

Jousse identifies the '*Sermon on the Mount*' - like the '*Our Father*' - as an excellent example of:

- the reliability of age-old traditionally transmitted formula being used in new ways to convey novel messages- '*new wine in old bottles*';
- Oral-style teaching and learning - *rhythmo-catechism as science in an oral ethnic milieu*;
- Gestual-visual/oral-aural performed texts as preferred mode for apprehending in an Oral-style milieu.

Examples of Usage

- "This so-called '*Sermon on the Mount*' was not a sermon but a targumically formulaic **Rhythmo-catechism**" (Jousse 2000:462).
- "Iéshoua alludes to this pedagogical procedure when he repeats seven times to the crowd, in his **Rhythmo-catechism on the mount**, the initial formula of the seven recitations: "You have heard that of old it was *spoken* to the elders." He has a sound reason for not saying: "You have *read* ..." (Jousse 2000:358)
- "When I started observing the anthropological and ethnic mechanisms of human memory, I found that the solutions posited for problems were based mainly on the strength of affirmations and negations of bookish amnesics and outdated metaphysicians. Only a pen-pushing theologian, for example, would decree that 'the Apostles, illiterate people', could not possibly have retained the '*Sermon on the Mount*' by heart. So, I observed, and understood quickly that what had to be created was an Anthropology of Geste and Rhythm and not a Psychology of Geste – and that this Anthropology of Geste and Rhythm should not be founded only on the observation of a few individuals from our ossified and algebrose Written-style ethnic milieux." (Jousse 2000:130)
- "An exegete, filled with artistic innuendo and sarcastic condescension, once challenged me: "Jesus was not making music when he gave his **sermon on the mount**." Of course not, neither music nor sermon. There was simply a young paysan-Rabbi who was recounting, and re-counting, his pearls-of-learning, according to the crystallising anthropological and ethnic rhythms of his country, Galilee. And his Apprehenders faithfully received this teaching in order to wrap it, as a living rosary of pearls-of-learning, around their reciting throats in order to transmit it, alive and vivifying. That is why I follow the law of the interactionally miming anthropos – the mimer of what is interactionally real – well aware that Algebrosis is necrosis, and that death has no rhythm. I resuscitate that which conceives the

unique essence of the grandeur and nobility of the human throat – the emission of sounds, as all animals do, and expression of meaning, as no animal does.” (Jousse 2000:207)

- “The geste of eating and the geste of drinking are constantly highlighted among human actions in the Palestinian ethnic milieu. For example, hardly had Iéshoua begun to rhythm-melodize the first lesson of his prestigious pedagogy, the **Rhythm-catechism on the mountain**, for his disciples, when we find eating and drinking inserted in one of the **Beatitudes**:

Happy are those who hunger and thirst for Righteousness
for it is they who will be satisfied

If we too are to be faithful to this Palestinian primacy of manducation, then we need to begin by distinguishing and analysing its three constitutive phases: to Eat is to Take Food in Hand, to Buccalise, and to Taste.” (Jousse 2000:356)

- “Indeed, let us not think that we must consider the Rhythm-catechism of The Last Supper – nor for that matter, the **Rhythm-catechism of the Lesson on the Mount** – as a threading together of pristine and original lessons that had never previously been performed. In truth, what we have in these lessons is a necklace of Iéshoua’s pearl-maxims – his pearls-of-wisdom, as it were. Almost all of these pearl-maxims were, without doubt, worn around the singularly supple napes of the necks of the memories of all these Palestinian reciters (notwithstanding the ironic reproach of the prophets). These pearl-maxims could be infinitely re-arranged in a series of new patterns, but each element of wisdom, each pearl-maxim, remained inevitably the same.” (Jousse 2000:378)

See also Jousse 2000:462, 485, 487, inter alia.

□ **Beaumont-sur-Sarthe - Sarthe - Sarthois - Sarthian**

[Ethnic milieu] [ethnic laboratory]

*Jousse was born and raised in the Oral-style milieu of **Beaumont-sur-Sarthe** just before the turn of the 20th century. His childhood experience equipped him to conduct insightful observations of human behaviour that informed his discoveries of the operation of human expression, memory, learning and understanding in a way that no materially-privileged literate urban upbringing would have done. He maintained contact with his childhood ‘ethnic laboratory’ all his life, and returned there when he could no longer work because of poor health.*

Examples of Usage

- “It is true to say that I am able to contribute something new in this arena of linguistic training because of the authentic, spontaneously and unintentionally ‘experimental’ behaviour of my mother: no sooner was I born, than cantilenas were being sung over my cradle. My mother had an extraordinary memory. As she was an orphan, she was raised by her totally non-literate grandmother, who taught her her own personal oral repertoire of the ancient cantilenas of the **Sarthe** region.” (Jousse 2000:15)
- “When I was about five or six years old and had become accustomed to the rocking melodies of my mother, she took me to my first evening gathering. These gatherings of peasants, all more or less non-literate people, took place on a farm near **Beaumont-sur-Sarthe**. These evening gatherings generally took place during winter, when the paysans came together to eat chestnuts ‘with sweet cider’, as the song goes. As the evening progressed, and as the paysans got more and more into the swing of things, they would get up and strike up a song. I could feel that the rhythms imbricated in me by my mother’s songs, responded to the deep ‘rhythmisation’ of all these paysans. This was not so much song as a kind of chanting singsong. They all had large repertoires. The people, and more specifically, the women, who knew the most songs were the old grandmothers. They were extremely interesting to observe, because they were passionately particular about accuracy. Thus when someone began to intone one of these chants and dared to introduce a variation, one or other of the old ladies, (and I can once more picture good old mother Guespin in her corner), would reprimand the reciter and say: “It’s not that word, but this!”” (Jousse 2000:16)

- “Would that people could understand these individuals who are so rich in the sensations and intussusceptions of actual things! But we judge people too easily by the number and thickness of books they have written, when they should be evaluated on the basis of the quantity and quality of the reality they have comprehended. Those who have made genuine discoveries and have contributed to science, are those who have put their books aside and started their study from reality. I will constantly reiterate that my first scientific training was this contact with the paysans of **Beaumont-sur-Sarthe**.” (Jousse 2000:18)
- “Something else that amazed me in the course of my classical studies was what I found in Homer’s compositions. The practice of learning by heart enabled me to feel in my mouth, as I recited, that I was constantly coming across the same formulations. It is by no means the word that is the spontaneous unit of language, but the proposition, what I call the ‘Propositional Geste’. This experience of the stereotyped phrase, which I would later call a ‘cliché’ or ‘formula’, was something I had also observed on the lips of my mother. In the cantilenas of the **Sarthe** and in the parables from the Gospels which she sang to me, I often detected the same formulations. Raised by my non-literate grandmother, my mother knew the Gospels by heart. You can still see her influence in my research.

As a small child I was extremely curious about Jesus of Nazareth. What drew me to him was his teaching, which my mother sang to me. I still sense her dear voice, not in my ears, but in my mouth and in my reciting throat. When I was still a child, I asked a priest who knew Hebrew and who was then curate at **Beaumont-sur-Sarthe**: “What language did Jesus speak?” – “I’m not exactly sure. In the seminary, they told us he spoke Greek, perhaps even Latin. But Renan thought he spoke Syro-Chaldaic ... That’s what one finds in the Targum”. And because of my eagerness to learn, he said to me: “If you like, we can work at this together”. And thus it was that I began then and there to scan the formulas of the *Canticle of Job* (if one can call it a Canticle), and to study the Targum. I have gone on doing so to this day. I have kept on studying the Targum since then, attempting to sound on my lips the very language of Jesus. My scholarship has been marked by my obsession about this young Rabbi of Nazareth. All those recitations made me feel, in my mouth, as I recited, that we were dealing with something similar to the holophrastic compositions of Homer, that all those reciters of the Old and New Testaments expressed themselves in ‘ethnic’ formulas and that we had there something resembling the recitations of the old ladies of **Sarthe**. These recitations developed my conception of the Oral Style within me. I was therefore, later, not at all surprised to find that certain ethnic milieux, like the people of Israel, situated the centre of life in the throat, in the *néfesh*, and not in the head. To the Semites, the throat symbolised the whole psychological essence of the living, thinking man. The material for my system was readily available. All that remained to be done was to put it in order.

Since that time I have always felt that what I needed to do was to divide my life’s work into a series of organic tasks. I have always been concerned with one idea only: *Mimism* and its algebrisation. Between the ages of fifteen and twenty years, I distinguished the three phases of human expression, i.e. Corporeal-manual Style, Oral Style and Written Style with algebra following behind. These were my starting-points. Under Corporeal-manual Style I included children’s games, the mimic ‘characters’ associated with that little mummy of mine, as well as Mimodrama and Mimograms (which I did not yet call by those names, since my terminology developed only gradually). To the Oral Style belonged the parables which my mother sang, *se balançant*: rocking to and fro, all the songs sung by my old grandmother and the **Sartheois** paysans, the recitations of Homer, etc. ... Under Written Style, I classified the literary works of our great writers, according to periods. What followed was algebra, and everything to do with the mechanics I subsequently had to learn as an artillery-officer; at which time the study of astronomy attracted me, for mathematics has also exercised an ascendancy over me.” (Jousse 2000:22-23)

- “In the conclusion of “Father, Son and Paraclete in the Palestinian ethnic Milieu” (Part II, Chapter 1), I will demonstrate the extent to which the Gallo-Galilean Tradition has ‘informed’ and ‘rhythmised’ all my muscles, the muscles of a young receptive **Sartheois** child.

I would like to claim that this came about 'as from my mother's womb', using the same formula as the great Palestinian Milieu dramatists and Rhythmo-catechists. As it rose into my consciousness, this congenital 'information' became professorially 'methodologized'." (Jousse 2000:44)

- "Under the propelling compulsion of Auricular and Oral Phonomimism, any child raised freely in the countryside sets about all by himself to 'name' a certain number of animals and objects by the characteristic sounds that they emit. Witness this barely articulate child from the **Sarthe** region running to his mother, the farmer's wife, and who shouts with his hand to his mouth, with startlingly accurate melodious intonation and timbre:

Miaou ham cô! Miaou ham cô!

A large and formidable neighbourhood cat had, indeed, just strangled a cockerel ..." (Jousse 2000:86)

- "Indeed, one does not need to explore very widely in time or space to observe what is but one drop drawn from the ocean of anthropological life. The ocean is all of spontaneous life which, in the face of all opposition, plays and is played out through, and in spite of, the ethnic milieux. The ocean is the yet-to-be-ethnicised Child. The Child draws deeply from the ocean by drawing from himself. The Child draws the biddable powers of his yet-to-be-heard melodies from himself. This is what I witnessed the small boy from the **Sarthe** region doing, when he uttered his semantico-melodised lamentation, a spontaneous and inexhaustible creation from the paysan laboratory:

Le chat il a mangé ma pousse

The cat he has eaten my sparrow

le chat il a mangé ma pousse ...

the cat he has eaten my sparrow.

(Jousse 2000:200)

- "La mère Guespin was a wonderful old woman, a **Sarthian** reciter, who was totally illiterate, and therefore not contaminated by the visual formation of the typographical arrangements of our 'verse'. She knew both of the greater and the smaller diocesan Catechisms – 'even better than Monsieur le Curé' – the Gospel readings for Sundays and Feasts, and many other traditional recitations, faultlessly by heart. Her memory was vast, sharp and sure, as is normally the case with the memories of intelligent illiterates. One evening, she made me recite my first memorisations of the well-known 'Commandments', which I had learned from my catechism book. This did not prevent me from elaborating them with some recitational variants which I considered worthy as new synoptic problems. I regard my memorisation as more than competent, remembering as I do with all the muscles of my mimer body: wonderful old 'mère Guespin', so intelligent and so delicate a **Sarthian** illiterate, remarked to me that one *cannot* make a mistake when reciting the first and seventh commandments of God, because they 'are made in similar fashion'. Then, in the same way that she had slowly and gently cradled her little 'brood' in earlier times, she recited for me, or rather 'rhythmo-melodised', by balancing from front to back and from right to left, in an old familiar and very mnemonic tone:

<i>B</i>	<i>C</i>
<i>a</i>	<i>a</i>
One God only	The goods of another
<i>b</i>	<i>b</i>
<i>c</i>	<i>c</i>
shall you adore	and shall you love
<i>d</i>	<i>d</i>
perfectly	knowingly
	you shall not take
	nor shall you keep

She was one of those people who, very simply but very tellingly, along with my mother, awakened in me during my childhood, what today I call the 'bringing-into-consciousness' – to use a grand sophisticated expression – of Rhythm and Double Human Bilateralism." (Jousse 2000:220)

See also Jousse 2000:270, 276, 307, 308-309, 309-310, 464-465, 587-588, *inter alia*.

□ Berâ of Elâhâ

[Abbâ] [abbâ - insufflation] [Elâhâ]

Elâhâ is 'God', the *Abba*-father of the *Berâ*, his Son, the bearer of the *roûhâh* or breath of insufflation who comes as *paraqlitâ* from *Elâhâ* in the world-to-come as a manifestation of the *memrâ*, the creating-memory of the world, to act as interpreter- 'go-between' for earthling-man.

Examples of Usage

- "We must be alert to the fact that it is the simple geste of the sign of our Cross which carries all of the great Palestinian pedagogical tradition of the teaching Abbâ, of the **Berâ** who receives the teaching and of the Roûhâ or Paraqlitâ who rememorates the breath.

<i>b</i>		<i>c</i>
The Lessons which I		Not from myself
recite to you		do I recite them
	<i>d</i>	
	But the Abbâ who is stable in me	
	it is he who does my works	

says Iéshoua, *Berâ* of his *Elâhâ*, announcer of the *Roûhâ* or *Paraqlitâ*."

(Jousse 2000:311)

- "Above all, let us not throw these texts into a storm of Freudian interpretation by translating: "Be pure like little children." Let us not introduce sexuality to the pedagogical beauty of all these examples. Certainly, Iéshoua was pure like the **Berâ** of *Elâhâ*, but he was also the *Memrâ* incarnate." (Jousse 2000:312)
- "In the sublimated mechanism of the synagogal and familial voice, the Abbâ is the all-knowing Teacher. This Abbâ of the Heavens is totally invisible:

a

No one has ever seen *Elâhâ*

says *Iohânân*-John in his introduction to the superior *Besôretâ* that we call the Prologue of John's Gospel. This invisible *Abbâ* is one who speaks, but is inaudible to the world that he has 'memraized', i.e. that he has created by his *Memrâ*. How then will we be able to know anything about this invisible, inaudible *Abbâ* of the Heavens? That is where the mechanism of the *Berâ* comes into play:

<i>b</i>		<i>c</i>
The <i>Elâhâ</i> , the only <i>Berâ</i>		who is in the bosom of the <i>Abbâ</i>
	<i>d</i>	
	it is He who has made him known to us.	

Only this *Berâ* or *Memrâ*, whom John demonstrates exists 'in the Beginning', and which is the eternal Word through which all has been created, will be sent among the children of man by the *Abbâ*:

<i>b</i>		<i>c</i>
And the <i>Memrâ</i> was made flesh		and he dwelt among us.

And this *Berâ* or *Memrâ* will appear as a Teacher echoing the voice of the *Abbâ* of the Heavens and bearing His complete Knowledge. The *Berâ* receives himself – that is the essential difference. What *Iéshoua* recites so precisely, is the *Memrâ-Berâ* incarnated:

	<i>a</i>	
	It is from <i>Elâhâ</i>	
<i>b</i>		<i>c</i>
that I took leave		and that I have come
	<i>d</i>	
	For I	

^e
not of myself
have come

^f
but it is *Elâhâ*
who sent me.

The purpose of sending this *Berâ* is to recite the Lessons of the *Abbâ*:

^a
This teaching of mine
^b it is not mine
^c but it is the *Abbâ*'s
^d who sent me.

This *Berâ*, then, as *Rabbi*, will play his role for men as the echo of the *Abbâ* of the Heavens. He will offer his teaching in this mechanism that is always 'like an echo':

^b Whoever hears me,
^c it is not me he hears
^d but he hears the *Abbâ* who sent me.

In these terms, we can say that *Iohânân*'s Gospel is but a perpetual echo of this rhythm-catechetical 'echo-like' message of the *Abbâ* and the *Berâ*: an echo, not only of the *Abbâ*'s words, but of his gestes:

^b Whoever sees me
^c it is not me he sees,
^d but the *Abbâ* who sent me.
^b As the *Abbâ* has loved me
^c So have I loved you.
^d Remain in my love.

John 15,9

The love of the *Berâ* for his *Abbâ* is manifest in the retention, the protection and the observation of the *Abbâ*'s lessons. *Iëshoua*'s apprehenders will have to do the same:

^b If you keep
these precepts of mine
you will remain
in this love of mine
^c As I have kept
the precepts of my *Abbâ*
and I remain
in the *Abbâ*'s love.

John 15,1"

(Jousse 2000:406-407)

□ Bergson, Henri

[research orientation] [research methodology]

Example of Reference

- "... those academics who have addressed the problem [of intelligence] were not equipped to resolve it because they were not equipped to study Life. **Bergson** made a fundamental error when he said: 'Intelligence cannot understand Life': it is our way of conceiving science and our analytic dissection of it that cannot espouse the sinuosities of life. It is not intelligence that cannot comprehend Life: what is inept is our definition of intelligence - and that ... is a completely different thing" (Jousse 2000:57)

□ **Besôrâh - Besôretâ - Oral announcement - annunciation - Gospel - The New Testament**
 ['Oraytâ'] [targum] [counting-necklace] [Kephâ] [apostles] [Kenishtâh]

Jousse identifies the written New Testament Gospels as the 'scripting' or 'putting-in-writing' of the **Besôrâh or Besôretâ - the Oral Announcement or Annunciation** of the 'Good News' of the Deeds and Sayings of the Rabbi Iéshou"â. Jousse demonstrates that the **Besôrâh or Besôretâ** was composed by 'rethreading the Pearl-Lessons' of the millennia-old Aramaic oral targum - the 'Oraytâ' or Old Testament: "What we find here, ordered and measured in a Necklace-tally, are the great ancestral traditions, simultaneously corporeally and laryngo-buccally gestualized" (Jousse 2000:140). "When we examine the Life of Iéshoua, we ascertain very quickly that this Rabbi Instructor not only taught with the writings which were 'memory-aids committed to writing' of the Tôrâh-Instruction, but that he also brought something new. He re-organised, into a coherent system, all that had been scattered in the Targum" (Jousse 2000:170). Jousse demonstrates the indispensability of the Aramaic oral targumic 'Oraytâ' in the understanding and interpretation of the New Testament Gospels. In this way Jousse argues the 'non-existence' of the 'synoptic problem', and identifies the roles of the Counting-necklaces of Kephâ-Peter and Shâ'oûl-Paul, the Apostles-Envoys and the Metourgemâns-Sunergoï in the intra- and extra-ethnic dissemination of the **Besôrâh, the Oral Announcement of the New Testament**, later idiosyncratically put-into-writing by the various Metourgemâns-Sunergoï, which became the New Testament scriptures.

Examples of Usage

- "The **Besôretâ** is the **Gospel**, the Aramaic oral announcement. The (synoptic) **Gospels** are the Greek 'scripted' encodings. Generally speaking, the Aramaic 'Oral-style Tradition' of the Galilean apprehenders has been confused with what has become the 'Oral Tradition' of the Greek encodings.

There is only one primordial **Gospel**: that of Kêphâ-Peter, the synoptics of which give us only a partial Greek encoding. In addition, we have the *Gospel of Iohânân-John*." (Jousse 2000:592)

- "This most privileged milieu offers us a living, speaking, and memorizing pedagogy. A single word sums it up, a word familiar in the targum, and which Iéshoua particularised by appropriating it: the **Besôretâ or the Oral announcement**.

After the Aramaic text had been very faithfully encoded, it became algebrosed when it finally passed into our French language as the '**Gospel**'. As such, it no longer arouses the signification of this living, purely oral pedagogy which carries with it the true, the beautiful and the good. (...) This **Oral announcement** brings us faithfully to the truth!" (Jousse 2000:384)

- "Of all these rythmo-catechist Rabbis, the greatest, and if not the greatest, then certainly the one most studied as such - is unquestionably Iéshou"â of Nazareth. (...) The Galilean paysan Rabbi did not rythmo-catechize in *scholastic Hebrew*, the language of the academies of the learned or for the learned, but in *Aramaic*, the language of the synagogues or the open air for the people - those 'poor in knowledge', which poverty it so distressed him to see.

^b
 languishing ^c
^d and lying prostrate
 like a flock without a shepherd

Now at that time, and probably since Esdras, the rythmo-catechism of the Palestinian people was the targum or the Aramaic *oral* encoded translation of the formulae of the Hebrew Tôrâh put-into-

writing. The learned ‘read’ the Hebraic *Tôrâh*, but the people ‘listened’ to the Aramaic *Orâyetâ*. And here, ‘listening to’ signifies ‘memorizing through listening’.

Almost as a matter of chance, at a moment of great tragedy, we hear this formula that was put-into-writing in its targumic Aramaic, ‘scripturized’ as an aide-mémoire, in the **Besôretâ-Gospel**, falling from the lips of Rabbi Iéshoua:

^b Elâhî	^c Elâhî	
	^d	
	Lamâ shabaqtani	

The double, ‘synoptic’ Greek encoding of this formula, transmitted by our **Gospels**, gives us a priceless indication of the method which should be employed in the investigation of the Aramaic formulaic *balancings*. This is particularly true when these are not immediately accompanied by the original targumic formulae, which is the case with the other Greek encodings” (Jousse 2000:218-219).

- “Kêpha-Peter and Iohânân-John chose from among the innumerable, authentic and impeccably memorised ‘Counting-necklaces’ of Rabbi Iéshoua and adapted them for each tragic event. Their **Gospel** is an ineffable echo which transmits to us the Mimemes of ‘Pearl-Lessons’ which Iéshoua taught in paysan parallelisms.” (Jousse 2000:312)
- “If we handle the anthropological method of Formulism like an indispensable ‘stethoscope’, we are assured that the **Gospel** texts are really original Aramaic recitatives encoded into Greek, which must be restored to their original Aramaic formulae by re-encoding.

But where must one turn to rediscover these original formulae? To where the Palestinian formulaic composers drew them from *orally*: in the *oral Aramaic Targum*, ‘put-into-writing’ over the course of centuries. I have re-opened the way to this Targumic ocean.

What must one do to be initiated in these re-discovered Aramaic Targum? First and least, we must be aware of their existence, then of their double encoding, and midrâshising ‘genre’, and the manner in which they are formed.

In a ‘manducation-memorisation’ as meticulously gustative as that of the Palestinian Rhythmo-catechism, the strictly encoded Aramaic Targum fulfilled the deep-felt tendencies of an ethnic milieu which was deeply religiously respectful of even the minutest articulations of the revealed Hebraic *Tôrâh*. This *oral* Targum thus immediately stimulated the creation of a whole, complete system of living Aramaic rhythmo-catechistic formulae which, through the very close kinship of these two Semitic languages, would find themselves semantically and rhythmically corresponding with traditional Hebraic formulae.

This double ‘formulae play’ is analogous insofar that very often, when faced with a Greek encoding, for example, one hesitates to conclude whether it is encoding the primary Hebraic formula or the secondary Aramaic formula.

Possibly, it is this hesitation in identification which has caused so many eminent philologists to be so unfortunately mistaken about the Semitic language *underlying* the *Greek encoding of the Gospels* and which has brought us the famous but artificial ‘Hebraic themes’ by Delitzsch, Resch and many others” (Jousse 2000:332-333).

- “All the rhythmic elements of the *Our Father* were taken from Aramaic targum. Similar re-encoding with the Hebraic elements of the **Old Testament** are not possible. Instead, we must go to the Aramaic targum to study the deep structures of the **Besôretâ-Gospel**. Targum and **Besôretâ** radiated one into the other from one and the same formulism.” (Jousse 2000:595).
- “It is astounding that we have had to wait two thousand years before we were advised to use the targumic Aramaic of Iéshoua as the key to numerous **New Testament** problems” (Jousse 2000:386).
- “These targum, which were still *oral* in Iéshoua’s time, were later put-into-writing at an undetermined date. Everyone knew the special status that Jousse attributed to the Aramaic targum in his research on the style of the **Gospel**. The reader will find allusions to these Aramaic targum in many passages of the

present work. They serve as an appeal Jews and Christians to collaborate on an extensive study to create a better understanding of Rabbi Iéshoua of Nazareth.

My book, *par excellence*, is the targum. In it, I have relied simply on the mechanism revealed in the Hebrew, and developed by the formidable commentaries (Greek) of Symmachus, Theodotion, Aquila, and the Septuagint. In addition, I have used all the other commentators-encoders, and the redoubtable St Jerome, a person almost never mentioned, but one of the rare people who has applied himself to the Aramaic in collaboration with Palestinian rabbis.” (Jousse 2000:595)

- “The Aramaic *Besôretâ* with their habitually homophonic rhyming final syllables has become our Gospel.” (Jousse 2000:221)

See also Jousse 2000: 250, 268, 275, 300-301, 320, 332, 343, 379, 385, 386, 408-409, 412, 422-423, 506, 557-558, 593, 595-596, *inter alia*.

□ Biblical (mis)translations

[encoding] [composing-in-performance]

Jousse identifies the principal intersection of *mistranslation* as that at the interface between the oral and written expression - the point at which ‘performance of the gestual-oral geste’ is ‘put-in-writing’: “When we are confronted with the words: ‘Sermon’ by Jesus, ‘Gospel’ by Jesus, we must ask ourselves to what Palestinian reality these words refer. For the word ‘Sermon’ is a *translation*, three times removed from the original, which original presumes to encode the Hebrew-Aramaean word: *Dâbâr-Pitgâmâ*, which means ‘global and oral geste’. The Gospel is, in fact, the *Besôretâ*, the Announcement or that which is recited orally, in other words the very opposite of what we mean to signify when we say: the Book of the Gospels. How could masters of close textual criticism, who had never studied the structures of the Palestinian formulaic style, ever delve successfully into the global stylistic mechanics of that original Oral-style Gospel?” (Jousse 2000:169)

With reference to 2 Corinthians 3,6: “Writing brings Death: Breath gives Life”, it must be remembered that Jousse was of the opinion that *Shâ’oûl* of Giscala (Saul of Tarsus - Paul) who was schooled by the Rabbi Gamaliel was the exception to the rule: all the other Apostles, including Kephâ-Peter, were ‘traditioned’ as opposed to being ‘schooled’, and therefore learned orally rather than from writing. It is significant that it is Paul – the *only literate and schooled and traditioned apostle*, hence “he was admirably placed to know” – who records: “... for the letter killeth and the spirit giveth life” (2 Corinthians 3,6: King James). In this regard Jousse comments: “Let us think of each of the living languages of the world and of the particular Rhythmo-melody of each. Reproducing the Rhythmo-melody of a language without having heard it, is just as impossible as wanting to reproduce the face of a human being whom one has never seen. That is why any Oral-style traditionist is invincibly hostile to writing. To put Oral Style into writing is to kill it. *Shâoûl* of Giscala, the master traditionist, crystallised this truth better than anyone in the following dense and rich pearl of truth:

Graphism brings Death

and Breath brings Life

'The letter killeth and the spirit giveth life': this algebrose translation proves utter ignorance of Rhythmo-phonetic anthropological life and is the worst and most unforgivable mistranslation a pen-pushing scribbler could possibly commit." (Jousse 2000:200)

□ **Bilateralism - bilateral - bilateralising - bilateralised**

[balance] [hemistich] [parallelism] [Mimism] [Mnemonic Laws] [Rhythmism] [Formulism] [Rhythmic schema]
Jousse identifies '**Bilateralism**' as one of the four Mnemonic Laws of the Anthropology of Geste and Rhythm, the others being Mimism, Rhythmism and Formulism.

*"**Bilateralism** allows me to provide immediately the solution of Time and Space. Space is the chief who is at the head of his company. But the chief of Time-Space is more than a mere figurehead at the head of his company of men. He is also the teacher, the initiator, the one who extends himself by reaching out to younger generations, and who understands that the gift of discovery begins in self-discovery. The chief is the one who has the power to muster all the forces of the universe, to make them bear the past into the future and to create a future based on the precedent of the past. One does not become a chief by sitting bookish examinations, but by mastering what is real in Time-Space, and moving Time-Space indefinably forward.*

*The Greek philosopher said: "Man thinks because he has a hand." Informed by deeper anthropological insights, and therefore with greater truth, I would aver: "Man thinks because he has two hands." Significantly, I understand the term, 'to think' in the sense of *pensare*, from which the French '*penser*', 'to think', and '*peser*', 'to weigh', are derived. Thus 'to think' equals 'to weigh' equals 'to balance'.*

***Bilateralism** is truly the spontaneous law of omnipresent human balance."* (Jousse 2000:243)

*"Objects have also been subjected to the influence of the **bilateralising** geste of the little child. There are no objects that have 'right-ness' and 'left-ness' as intrinsic properties per se. The Anthropos, however, from his **bilateralised** point of view, creates for them a 'right-ness' and a 'left-ness'. In so doing, he perceives that the world forms part of his **bilateral** being...." (Jousse 2000:251-252)*

*Jousse identified three intertwined aspects of **Bilateralism** which inform the functions of understanding, recording in memory, and expression of knowledge in humans:*

*Creating **Bilateralism** - accessing knowledge by tri-phasic interaction with the balanced cosmos
for understanding*

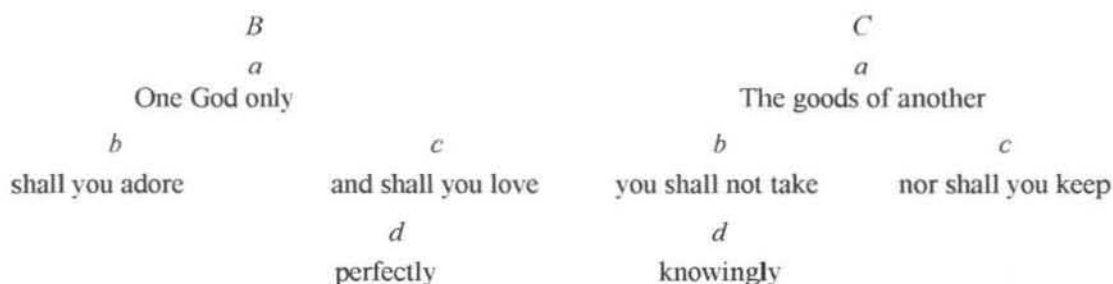
*Regulating **Bilateralism** - recording knowledge in visceral memory as the oral socio-cultural
archive - 'the science of the oral ethnic milieu'*

*Reciting **Bilateralism** - expressing knowledge in balanced rhythmic recitatives to inform the tri-
phasic interaction with the cosmos.*

Examples of Usage

Jousse describes the process of *bilateralising* in a concrete example from the paysan milieu as follows:

- “One of the simplest procedures would be to take a formulaic recitative from the Targum (encoding or midrâshising) and ‘build a building’ that would be symmetrical, a parallel recitative, taking advantage of the **Bilateralism** of the formulaic structure of comparison: ‘As ...’, or ‘Just as ...’, ‘Thus ...’ or, ‘So ...’.” (Jousse 2000:226)
- “It is this which ‘la mère Guespin’ felt so sensitively. La mère Guespin was a wonderful old woman, a Sarthian reciter, who was totally illiterate, and therefore not contaminated by the visual formation of the typographical arrangements of our ‘verse’. She knew both of the greater and the smaller diocesan Catechisms – ‘even better than Monsieur le Curé’ – the Gospel readings for Sundays and Feasts, and many other traditional recitations, faultlessly by heart. Her memory was vast, sharp and sure, as is normally the case with the memories of intelligent illiterates. One evening, she made me recite my first memorisations of the well-known ‘Commandments’, which I had learned from my catechism book. This did not prevent me from elaborating them with some recitational variants which I considered worthy as new synoptic problems. I regard my memorisation as more than competent, remembering as I do with all the muscles of my mimer body: wonderful old ‘mère Guespin’, so intelligent and so delicate a Sarthian illiterate, remarked to me that one *cannot* make a mistake when reciting the first and seventh commandments of God, because they ‘are made in similar fashion’. Then, in the same way that she had slowly and gently cradled her little ‘brood’ in earlier times, she recited for me, or rather ‘rhythmo-melodised’, by balancing from front to back and from right to left, in an old familiar and very mnemonic tone:



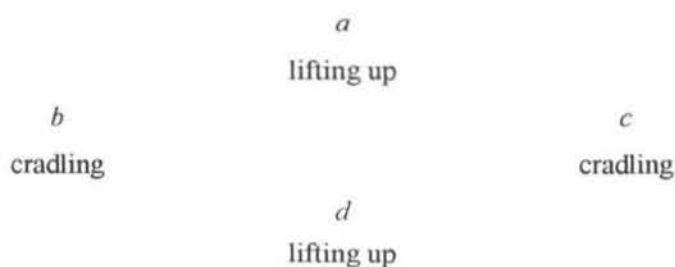
She was one of those people who, very simply but very tellingly, along with my mother, awakened in me during my childhood, what today I call the ‘bringing-into-consciousness’ – to use a grand sophisticated expression – of Rhythm and Double Human **Bilateralism**. “ (Jousse 2000:220-221)

Anthropological Balancing

Physiologically speaking, there is a ‘right man’ and a ‘left man’, a phenomenon familiar to psychiatrists and a focus of Dr Morlaàs’ analysis for many years. I should also add that, in the Anthropology of Geste and Rhythm, there is a ‘front man’ and a ‘back man’. The Palestinian ethnic milieu understood this Double **Bilateralism** profoundly, and expressed it concretely by distinguishing between the Geste of Balancing the *Yoke* and the Geste of Carrying the *Burden*.

How many times have mothers, cradling little babies in their arms to lull them to sleep, provided examples of this double gestual **Bilateralism** – from front to back, from right to left and left to right – the more striking because it is completely unconscious!

The human mechanism of cradling can be quite clearly schematised in the following diagram:



On many occasions in what follows, we will find this anthropological cradling and balancing influence in the rhythmic and semantic structure of Propositional Gestes and of their constitutive phases. (Jousse 2000:214)

The Three Intertwined Aspects of Bilateralism

- “I felt urged to analyse the curious phenomenon of **Bilateralism** precisely because I have studied human globalism in depth. Human expression obeys an extraordinarily logical discipline. Confronted with the cosmos, it is the Anthropos’ whole body which receives what is real, and which balances that received reality with its structural **Bilateralism**.

The Law of the Balancing of Interactional Gestes, together with the formulaic use of balancing in human thought, is the most fertile law which I have ever discovered.

I have created a science which is built entirely on Rhythmo-mimism. We are not beholden to art for Rhythm, but to the unfolding of life. Human geste, propelled by an explosion of nervous energy, beats in biological measure and moulds itself in the tri-phased logic which we studied in the beginning: ‘the Acting One – acting on – the Acted upon’.

Our bodies pulse successively and we are therefore rhythmized. Our bodies create the universal and perpetual flow of Rhythmism. *Panta rei*, said Heraclitus. We cannot stop: that is the great ironic tragedy. We are never motionless. Around us, over us, in us, everything flows. Our hearts continue their beating and our blood flows, our breathing functions, our gestes, which have been labelled ‘images’, continue to flow. Everything flows within us, in spite of us. We cannot stop our thoughts, not even for one second. We try to fix our attention. ‘A thought passes by’, and immediately another fills the space. All things flow and we flow with them.

We can observe **Bilateralism** just as easily as we can observe the surging spontaneous global expression of the living Anthropos.

In fact, whether he wants it or not, man is a double-sided being, and when he expresses himself globally, he balances his expression following the conformity of his body. The Law of Mimism can only be expressed in conformity with the human structure. Just as man walks in alternating balancings, so too he expresses himself in alternating balancings.

If man expresses himself in balancings, it is because he has two symmetrical sides. This living law of the human organism is inescapable.

Why is there this kind of universality of balancings? Because these balancings facilitate gestual expression. They play in alternating pulsations of tension and relaxation, facilitating successive and rhythmic energetic explosions.

It is strange that the role of **Bilateralism** in human expression has been so little observed. This is because we have not studied Mimism and Mimism is, one could say, consubstantial with **Bilateralism**. “Man is an interactionally and bilaterally miming animal.” (Jousse 2000:237-238)

Creating bilateralism

- “When the little Anthropos emerges in pain from the maternal womb, a completely different series of gestes occurs. This is when, in all its creative spontaneity, the progressive mechanism of **Bilateralism** will start to develop, but with unbelievable slowness and a great deal of fumbling.

The little Anthropos does not break his shell, but escapes from the maternal womb with four thrusting limbs. How great is the difference between the little Anthropos’ aimless thrusting and the complete and immediate purposefulness of the little chick. In the chick, this is instinct; in the child, there is intelligence.

Intelligence is born of, and develops with, the normal play of **bilateralisms**. For instance, let us observe the very little Anthropos in his quest to conquer space. In so doing, I will touch upon problems which have made the greatest metaphysicists blanch. In this I perceive instances of geometry with N dimensions, and this explains why our geometry has three dimensions.

Indeed, we will see that this thrusting is a test, and that in its testing, it creates. It is done by testing the void and creating space. Thanks to

- 1 Triple **Bilateralism**
- 2 through Partition
- 2 and for Portage (Jousse 2000:239)

Triple bilateralism

- “Whether it is predictable or otherwise, I can only embark upon this science gestually, and ‘on all fours’, as it were, with my limbs whose triple **Bilateralism** anthropologically and ethnically play and create the Up and the Down, the Right and the Left, the Front and the Back.” (Jousse 2000:240)

Up and down

- “On coming into the world, the little Anthropos lifts his hands and creates Height. He stretches out his feet and creates what the Palestinians call Lowliness. Without this **bilateral** geste of the High and the Low, the world would make absolutely no sense. (...)

Whether he is a believer or not, an anthropologist researching human expression in depth, or an aesthete who sees only the glittering surface of things, will have to **bilateralise** himself and gestually balance himself to confront what is high, what is low, and what is middle.” (Jousse 2000:240-241)

Right and the left

“Doctors know that we have a right brain and a left brain. This can be seen in apraxia and aphasia. We have a right lung and a left lung, and also a right geste and a left geste which each play a major role in human action. Whether one is right- or left-handed changes the way in which the world is seen. Many an apparatus made for right-handed people cannot be used by left-handed people.

(...) Our principal concern here is the aspect of the gestual ‘tool’, and this tool is presented to us in the form of **Bilateralism**.” (Jousse 2000:241-242)

Front, the Back and the Balance

There is ample evidence that human **Bilateralism** has attempted to inflict its law on the elements of static composition. Attempts have been made, at certain periods, to experiment with asymmetry, but, clearly, if this does not comply at some covert point with the law of symmetry, the work offends the senses. It robs one of breath. One literally cannot breathe properly when faced with an unbalanced work. Great artists throughout all time have been well aware of this. In sculptures, we will always find balanced poses. As soon as the body leans forward, there is an arm which is held out to create balance.

(...) On Christmas Eve, I was going down the Avenue Mozart when I saw a disabled ex-soldier from the last war, two metres in front of me. He had only one leg and was walking, or to be more exact, was carrying himself, on crutches. Receptive as I am to the human geste, I was overcome by a sense of *un-ease*, brought on not only by compassion, but also by my own ability to walk with ease and without *un-ease*. What, in fact, is the human gait? It is the **bilateral** balancing towards the centre from the right and from the left. How does this compare with the disabled man’s mode of ‘carrying’ himself? Exactly the opposite. With his two crutches, he was making himself ‘jump’: I can put it no other way. I am absolutely convinced that this handicap must have a pervading influence not only on the mode of walking but on the whole way of life, the thoughts, the perceptions and insights, and the entire behaviour of any man thus disabled.” (Jousse 2000:243-245)

- *Bilateralism and partitioning* (Jousse 2000:246)
 - *The bilateralised Cosmos* (Jousse 2000:246-247)
 - *The bilateralised Explicative Mimodramas* (Jousse 2000:250)
 - *The bilateralised Objects* (Jousse 2000:251)
- *Bilateralism and portage* (Jousse 252-253)
 - *Oral portage* (Jousse 2000:253-254)

- For “apprehending” (Jousse 2000:255)
- *The mnemo-stylistics of the surviving Oral Style*

“This is the attitude which I immediately adopted towards the Merina *hain-teny* whose parallelisms are so spontaneous that all their speech is styled in parallels. As early as 1913, under the knowledgeable care of Jean Paulhan, a start was made with the putting-into-writing of the Improvisations of Madagascar’s Merina people. These improvisations took the form of proverbs with which they jousting among themselves.” (Jousse 2000:272)

- “When I took my research even further afield, I noticed that China was, so to speak, the paradise of parallelism. So much so that my young colleague Bède Tchong Tchong Ming considered the Chinese parallelism to be incomparably more rigorous than the parallelism which was thought to be so striking and even unique in the Palestinian and Akkadian milieux. These perceptions informed his second doctoral thesis: *Le Parallélisme dans les vers du Cheu King*. I had him choose this subject, because it had always been my ambition to have the Chinese themselves provide a truly scientific translation of the parallelisms of Iéshoua, the paysan-Rabbi from Nazareth. And I do not despair of seeing, one day, the African peoples pursuing the same task in their own languages.

We have in the latter, the African, as in the former, the Chinese, deeply embedded Mimemes balancing in all the muscles.

What happens in this simple balancing? A whole world, to be exact.

In China, there are two great metaphysical principles: the Yin and the Yang, the pronunciation of which would be scarcely recognisable on my lips. These principles manifest themselves in the universal mechanisms of the Offering of the World and of the Receiving of the World. The whole Chinese world has been vivisected, one could say, into bipartite metaphysics. Chinese philosophers will not show us or our scholars, matter and form, but the two great moral and legal antithetic principles. These remind one of the law of the Twelve Tables of the ancient Romans, which is a whole series of little balanced propositions, of the sort which Claudel called the prototype of French classical verse:

Tout condamné à mort

aura la tête tranchée.

Are we going to try to claim that all these peoples are aiming to imitate Hebrew poetry and its parallelisms? They are simply expressing themselves according to the laws of the living Anthropos. If it were otherwise, man would be in contradiction with his own musculature. Parallelism is the law of the human organism. All expressive gestures tend to be paralleled because the human organism is **bilateralised**. Once again, as in all things, the **bilateralism** of the living and intelligent Anthropos makes the ‘partition’ of the world, and its ‘portage’ in balanced mimismological rhythms, spontaneous.” (Jousse 2000:275)

All the peoples of Asia and Africa express the same Bilateralism. The identical phenomenon applies among the Eskimo.” (...) “... the Finns ...” (Jousse 2000:273) (...) “... the improvisors of the Dodecanese Islands...” (...) “... the shepherds of the Basque region ...” (...) “... the [Corsican] women, the paysan and illiterate improvisors [of] the balanced voceri” (Jousse 2000:274) (...)

The mnemo-stylistics of our paysan proverbs

- “These anthropological laws of **Bilateralism** were used in medieval France the better to sing lullabies, recite ballads and improvise the accounts of brawls.

(...) But then where are our traditional ballads? Where are the worksongs which propelled the alternate swinging and heaving of arms? Where are the singer-creators of the beautiful linens of Fresnay in the Sarthe region? Where has the linen gone? Mechanisation has killed them all: the singers, the songs and the linen.” (Jousse 2000:276-277)

Parallelism and the classical style

- “My critics, for example, would harp less on the monotony of the rhyme in mediaeval French rhythmic recitations if they saw *rhyme* and *assonance* as no more than memory-aids for the reciters. It

was only afterwards, and gradually, that these utilitarian aids became aesthetic 'ornaments', to the point where Theodore de Banville limited the measure of the beauty of verse to the beauty of the rhyming convention. From then on, rhyme no longer had even aesthetic value: it became a feat of skill, like a tight-rope walker negotiating the tight-rope of **Bilateralism**." (Jousse 2000:283)

The style of the Graeco-Latins (Jousse 2000:285)

The style of our Classics (Jousse 2000:285-286)

The style of our Moderns (Jousse 2000:288-289)

Parallelism and the Oral Style: The parallelism and mnemo-stylistics of Israel (Jousse 2000:265)

Parallelism and Pedagogical Style

- "When a child is alone, it tends to rhythm-melodize a kind of rhythmic formula of its own making, which it uses as a sort of dynamo in order to rock itself to and fro without ever getting tired. I imagine it taking hold of a negative phrase, an actively negative phrase:

No, no, no, I will not write

No, no, no, I will not write

(...) Man is the measure of all things. The Cosmos can only be expressed through the functions and within the capacity of the Anthropos, whether globally, orally or in writing. This is why I repeat again and again: the normal and natural medium of expression of what is Real is **Bilaterally Miming Man**." (Jousse 2000:296)

Regulating bilateralism

- "As we have seen, Man's **Bilateralism** can be experimentally verified in all human acts. This phenomenon is visible in the oscillating walk of every normal human being: in a paysan spreading his effort in order to balance and transport his burden, in a child constructing its own reactions to a social milieu, in the swinging of the recruit's arms in the military fashion, in the horseman balancing his torso to the swaying movement of his mount, in the mother cradling her child. From the moment the organism is left to its own devices, we see the great law of **Bilateralism** at play, and, as it comes to consciousness, it renews human thinking.

All human expression based on the geste will therefore be expressed **bilaterally**." (Jousse 2000:296)

The Yoke

- "This Law of the Yoke is the Law of Pedagogy re-constructed by this great Renovator and Regulator of Gestes, Rabbi Iéshoua the Galilean. ..." (Jousse 2000:301-302)

The Burden

- "Among the uncountable variety of their labours, what actions do paysans perform? They bend down and they lift up. This is what I have called the *Lifting*. Thus we could call the song of the sheaf: the Lifting of the Sheaf. But in order to give it its full powerful human and paysan significance, one would oneself have to take up the flail and perform the delicate cadence of two men face-to-face with each other, alternatively lifting up and bending down as they beat the crackling ears of wheat.

The paysan stabbing peas or gathering potatoes performs yet another geste of lifting. If he has to carry a burden, it is again that same geste.

For us, however, the word 'lifting up' must not be confused with 'burden'. In the Palestinian milieu they overlap: a lifting is the burden which one lifts." (Jousse 2000:302-303)

The Berceuse

- "If we had three hands, human logic would have been entirely different. We will, however, often have a need for three balancings, because there are instances when we must contend with three issues requiring simultaneous logical expression. There are many examples which bear witness to this.

The Double **Bilateral** conformation of the human body allows for the mechanism of balancing from right to left to be imbricated gestually in the mechanism of the lifting from front to back: the *Yoke* and the *Burden* join up. Because of this imbrication, one can bring order in the balancings which demand more than the right-left parallelism." (Jousse 2000:307)

The Reciting bilateralism (Jousse 2000:256-257)

Bilateralism and Palestinianism

“But there is more to it, and that without the author being in any way aware of it: the formidable anthropological Law of Double **Bilateralism** must have moved him, simultaneously through, and in spite of, the restricting graphic octosyllables, forcing him to balance certain of his Propositional Gestes according to the fundamental norms that we see fully and freely at play all the time in the purely oral Palestinian popular Rhythmo-catechesis. ...” (Jousse 2000:220-221)

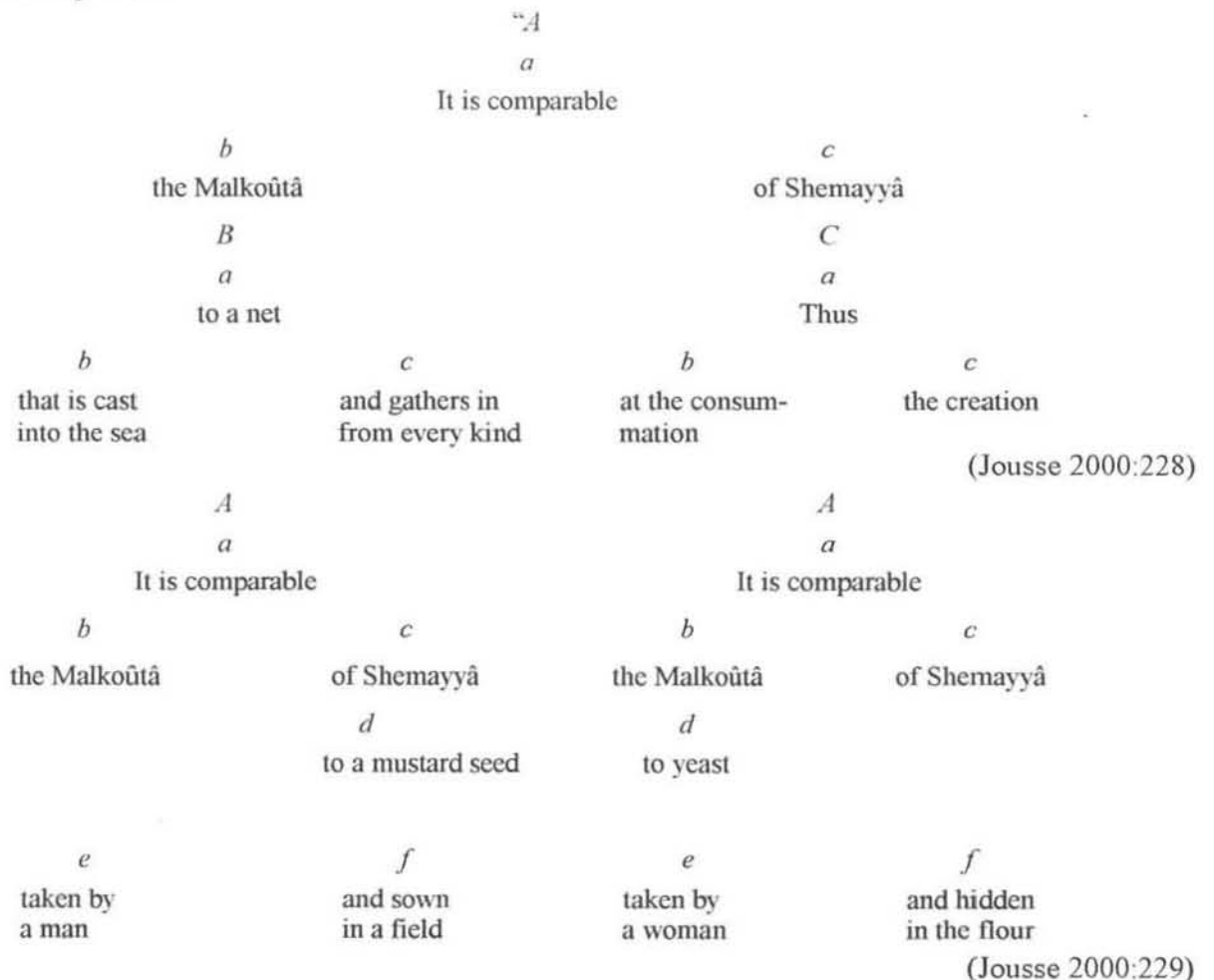
Bilateralism and Structures

- “The structures of semantically balanced Propositional Gestes flow spontaneously from human **Bilateralism** and are, in a manner of speaking, congenital to Palestinian Rhythmo-catechetics. The two structures which reflect the relationship within semantically balanced Propositional Gestes can be reduced by analysis to *comparison* and *opposition*, where the latter, in fact, is no more than negative comparison. ...” (Jousse 2000:224)

Bilateralism and comparison

“The **Bilateralism** of this comparative formulaic structure adapts itself at once to what we could call ‘the heavenly-earthly mechanism’ of the Palestinian universe, **bilaterally** constituted by the invisible world-from-on-high and by the visible world-from-below. ...” (Jousse 2000:227-228)

Bilateralism and parable



Bilateralism and opposition

- “The **bilateralism** inherent in the structure of the Palestinian Rhythmo-catechization was designed to juxtapose in order to *compare*, and also to *oppose*. This opposition is simply a kind of negative

comparison. Thus, we see Rhythmo-catechists using one or the other with the same frequency....” (Jousse 2000:231-232)

□ **Book/s - bookishness - Bookish - bookish ethnic milieu**

[Oral-style] [Palestinian ethnic milieu] [Written-style ethnic milieu] [Gallic ethnic milieu] [research orientation] [Palestinianist]

Although Jousse valued book knowledge - he read five thousand books before composing The Oral Style comprised of selected quotations - he was adamant that the relevant point of departure and perspective in the study of the anthropos was the objective observation of the microscopic and macroscopic geste of the living anthropos to be found in the anthropos rather than in books. For Jousse, 'bookish' knowledge was algebrised information at best, which ran the real and frequent risk of becoming algebroised into irrelevant meaninglessness when the contact with the concrete referent was lost. For Jousse the authentic, reliable and valid repository of real knowledge was human memory, and could only be accessed by the minute observation of dynamic human expression in all its many forms.

Examples of Usage

- “If a person’s life could be summarized in a single sentence, and if I wanted to sum up my life as a scientific Traditionist, I would *simply* say: “I have been a resistance fighter against **bookish** and dead Philology”. (Jousse 2000:44)
- “Other scholars have tried to explain the Anthropos but in a far too **bookish** way. They have been philologists, metaphysicists, people full of science, philosophers, creators of systems which have, far too often, used algebroised language which remains unrealistically superficial, or worse, are merely scratchings on sheets of paper. In our sub-lunar world the loftiest metaphysics can only begin from what is concrete and real and is brought into consciousness. Metaphysics and Anthropology as disciplines are neither mutually contradictory, nor can they be mutually superimposed.” (Jousse 2000:114)
- “**Bookish** man has said: “To know by heart is not to know”, not realising that this means wiping out ninety percent of the knowledge of all human beings.
As a rejoinder to the **bookish** law, ‘*Scientia cum libro*’, the Anthropologist of Mimism answers with another maxim, ‘*Scientia in vivo*’. We must study and understand man as a living being. All my observations focus and concentrate on this living and gestual element. I will thus endeavour to restrict the present study to the as yet un-studied area of living memory, the acting, thinking and knowing mechanisms which I will thoroughly analyse and examine.” (Jousse 2000:26)
- “Because of this, anthropological facts are neglected, and, for the most part, misunderstood. From this it follows that the human sciences have not studied, in any depth, which aspects of ethnography are anthropological, and instead they skim the surface of **bookish** ethnicity.” (Jousse 2000:24)
- “In the past it was accepted that the human psychological faculties of white, adult, ‘**bookish** intellectuals’, civilized according to our Graeco-Latin culture, were the norm; this kind of ignorant judgement relegated the rest of humanity to ‘primitive and prelogical mentality’. Such artificial categories are singularly dangerous to any healthy psychology, and are fortunately disappearing. The future promises, wherever possible, to study man holistically as a being of fluid and mercurial spontaneity: the *anthropos*.

Current psychological research is truly objective and properly orientated only if it is focused on the child and the individuals of those ethnic milieux closest to nature. All such works on the psychology of the child and more spontaneous peoples are the richer for being less **bookish** and more focused on active life and are, in some instances, of the highest quality. These new psychologies,

particularly the ethnic and the pedagogical, should henceforth lend each other a mutual helping and enlightening hand.” (Jousse 2000:29)

- “Our too-exclusively **bookish** education has succeeded only in atrophying our memories (which are, after all, really only the free re-play of these Mimemes, to a point) and in so doing has rendered artificially and problematically microscopic what was previously spontaneously macroscopic.” (Jousse 2000:83)
- “We can continue to draw up ever more meticulous and more technical grammars. We may even be able to teach how to translate certain texts with fewer mistranslations. All of this **bookish** knowledge, without personal contact with dynamic life, will be very quickly lost and forgotten.” (Jousse 2000:100)
- “As a whole, life is integrating and integrated. Mnemonics, which bring into consciousness, become Mnemotechnics. We have lost the science of living Memory. **Bookish** amnesics deny its capacity.” (Jousse 2000:171)
- “Volumes will be needed - akin to a new encyclopedia - to analyse the marvellous techniques which man has developed to maximise his verbal re-call in the absence of writing. In spite of its mnemonic power, we **bookish** amnesics would happily disprove and deny this if we were not daily better informed by ethnic psychology of its origins and capacity. One example quoted from among thousands will suffice.

The *guslars* are the southern Slavs’ strolling reciters. They are illiterate, as are nearly all improvisers and reciters of the Oral-style milieu. Illiterate in this environment does not, of course, mean ignorant - far from it. Popular opinion endows these *guslars* with astounding feats of memory and immediate recall: some *guslars* are said to know thirty thousand, seventy thousand and even over one hundred thousand rhythmic schemas. The facts prove that the people are right.” (Jousse 2000:39)

See also Jousse 2000: 17, 18, 20-21, 25, 44-45, 139, 216, 299 *inter alia*.

□ Brain

[intusception] [incarnation] [imbrication] [aphasia] [memory]

“In his lecture of April 15, 1926, Pierre Janet asked: “What, basically, is the brain? In no way is it the organ of action. Action does not depend on the **brain**; it is not performed by it. There was a time when the **brain** was said to secrete thought as the liver secretes bile. That is childish. A **brain** separated from a living being is incapable of thought or of action. The **brain** is one of the elements of the extremely complex circuit that we call action; when the **brain** is separated from the muscle, there is no longer action. Action is dependent on both **brain** and muscle. In reality, man thinks with his whole body; he thinks with his hands, his feet, his ears, as well as with his **brain**. It is absolutely ridiculous to claim that his thought depends on a part of himself: it is tantamount to saying that our manual ability depends on our fingernails.

Psychological activity is an activity of the whole - it is not a localized activity. The **brain** is quite simply a conglomerate of switches ... It is not the **brain** that determines psychological activity; it only regulates it.”

To the *integral* Mimer then, the universe presents itself as a formidable interlacing of unconscious, predetermined interactional gestes which he can and will re-play consciously and voluntarily. Through his whole corporeal and spiritual being and like a kind of microcosmos, man *receives* and *renders* the countless actions of the macrocosms in the form of Propositional Gestes.

The knower *becomes* in a way the object known in the form of this visible expression. He becomes such through his entire acting, sensing and knowing being, to such a degree that, strictly speaking, the expressive Mimer is metamorphosed successively, but without fragmentation, into the different phases of the Propositional Gestes that he is expressing. He *becomes* - transitorily - the being known and mimed; he then *becomes* the action that flows from this being; he finally *incarnates* the being on which this action is exercised. (Jousse 2000:73)

□ **Brilliant - brilliance - brevity - density - simplicity - obscurity**

[mâshâl] [Oral Style]

Jousse perceives that the 'brevity', 'density', 'brilliance' and 'obscurity' of all Oral-style texts, such as the proverb, are the products of the process of their making. These characteristics are mutually self-generating and inevitable. 'Brevity' is a key element in an Oral-style lesson: 'brevity' creates 'density' - and ideally - 'simplicity', to facilitate memory. In the process of traditioning, the mode of expression of the Oral-style text remains fixed, locked into its rhythm and mnemotechnical devices: when language usage changes with succeeding generations, the language of the Oral-style text remains stable. This stability, coupled with the 'density', sometimes generates 'obscurity'. At the same time, the 'density' and repetition of the performance of the proverb refines it at the rhythmic, semantic and articulatory levels which accounts for its 'brilliance'. Those who perform the recitatives in their living geste access the meaning as much, and perhaps more, through visceral memory of corporeal-manual movement and laryngo-buccal speech as at the level of verbal semantics.

Examples of Usage

- "Brevity is the ideal of Rhythmo-catechism – especially of popular Rhythmo-catechism. The preservation and perpetuation of brevity as a characteristic of the traditional Palestinian milieu, is ensured in the *encoding* of proverbs in the Aramaic Targum. Such brevity accounts for the brilliant charm of proverbs, for to claim 'brevity' implies 'density' and, incidentally, 'obscurity'. The supreme rhythmo-catechist would be the one who succeeded in combining simplicity and brevity.

Unfortunately, in its brevity the encoding Targum did not always, simultaneously, embrace clear simplicity. It could not have done so for a variety of psychological, historical and ethnic reasons, the most important of which was that, as a Targum, it would, arguably and variably, always affirm the maxim: *traduttore, traditore*. In the case of the encoding Targum, it was a pedagogical necessity to carry alongside it, or better still, within it, its elucidating 'explanation', its 'midrâsh'. Viewed holistically from the time of the first targumisation of Esdras, the rhythmo-catechistics of Palestinian Rabbis were, in a manner of speaking, no more than a huge midrâsh-explication of the traditional formulae of the Hebraic Tôrah in scholastic Hebrew, or its Aramaic encoding Targum in popular Aramaic" (Jousse 2000:333).

- "The re-memorization of the Orâyetâ and of the Nebiayyâ effected the 'relearning' or, more exactly, confirmed in the memory of the auditioner-apprehenders, the notion of *faithfulness: the faithful*, the exact, recitation of the Orâyetâ and of the Nebiayyâ. While reciting this text faithfully, the adult auditioner-apprehenders could not help asking questions in order to understand its proverbial density. "Learn and understand", was what Rabbi Léshoua would say. It was this need to 'understand' which the Midrâsh-explanation answered. It enabled the Targumist to understand just as the Targumist enabled the Miqrâist to understand. In all truth, one could say that the Targum, even the most strictly encoded, was already a Midrâsh" (Jousse 2000:521).
- "To this stylistic and historical genre of the engendrations, the *abbâ-father* of the family joined another: the stylistic and practical genre of the Mâshâls or proverbs. These proverbs carried all the concrete and traditional 'Wisdom' of the Palestinian ethnic milieu, which is why this branch of the Palestinian tradition is commonly known as the 'sapiential genre'. The *abbâ-father* of the family was, by the number and experience of his years, a sage – a man of *savoir-faire*. Before the young and inexperienced berâ, this sage played first in global gestes and in just and conforming behaviour. The Wise and the Just were synonymous. For centuries, even millennia, each one of the interactional gestes of man, based in reality, was gradually stripped of its beginner's hesitant experimentation to reach mastery, and perfect simplicity. Wise became synonymous with Perfect.

Only then did the second stage of the Palestinian tradition make its appearance:

a
He began

to action *b*

c
and to make auditioning

The abbâ had performed in front of his berâ. The berâ had performed a reflection - 'in mirror' - in front of his abbâ. The abbâ would then 'verbalise' each one of the phases of his action in the ears of his berâ. The berâ would listen, and echo the abbâ's verbalised interactional geste.

This verbalisation would become the proverb. The abbâ-father of the family, the Sage, became a Mâshâlist, a maker of proverbs. The traditional action was normalised in the proverb. The Oral Style of these proverbs were no more than the verbalised expression of the corporeal gestes of daily and universally perfected behaviour. Indeed, the proverb, by its **brevity**, had the great advantage of being able to be taught and learnt in a few moments, at any time of the day and on any occasion" (Jousse 2000:507).

- “In this context, manducation and memorisation are communion, just as liberation and vivification are communion.

We find ourselves in the midst of such **simplicity** that we could mistake it for **obscurity**. Everything is ingeniously clear – for a Palestinian.” (Jousse 2000:449)

- “What is really striking about the vast ocular mimodramas of the Apocalypticians, is that their apparent **obscurity** comes precisely from the custom of pushing the analogy to the most extreme limit of concretism. At this extreme, it is practically impossible for us to identify the analogy again. It is this that may be disconcerting for those who are not born ‘paysans’ and who, therefore, have not themselves been formed, stylistically and scientifically, by paysan gestes and proverbs.” (Jousse 2000:395)
- “We saw earlier that to know a language means to know first the Mimemes of what is Real within the language. A return to the equilibrated balancings of these Mimemes would give us the mechanism of the *Balanced Composition*. Let us take the *Our Father*, as a model of **simplicity** and general clarity:

b
Rabbi
teach us
a Prayer

c
As Johannes the Immersor
taught his apprehenders
a Prayer.

d
— As you will pray
So will you recite Malkouât”

(Jousse 2000:293-294)

See also Jousse 2000: 259, 294-295, 402, 521, inter alia.

□ bringing-into-consciousness - coming-into-consciousness - conscious/consciousness - unconscious/unconsciousness

[dream] [repetition] [play] [mechanics]

Jousse maintains that *consciousness* arises as a result of the repetition of instinctive responses to stimuli impressed by the universe. With each repetition of the instinctive response, *consciousness* is brought closer to the awareness of the human being. The intrinsic movement of the response propels it from a state of automatic response to *conscious* response. Jousse comes to this awareness by asking initially: "How does the composite human being, situated at the very core of the universe's perpetual motion, react to this activity and manage to hold it in his memory?" (Jousse 2000:60) He responds by identifying the principle: 'The universe plays in and the anthropos replays', describing it as follows: "The Child [and

therefore all humanity] registers this complex and multifold universal Mimodrama gestually in the manner of a plastic, living and fixing film. Without *consciously* realising it, he becomes a complexity of Mimemes or intussuscepted miming gestes, the richness of which increases with each new intussusception. The child replays the phases of each of the interactions of the universe mimically through the gestes of his whole body, and above all through the uncountable gestes of his hands. What is created physically and *unconsciously* in the universe is psycho-physiologically and *consciously* re-created in and through the child." (Jousse 2000:91) In this way, Jousse explains how *unconscious* instinct becomes *conscious* intelligence.

Examples of Usage

- "In infancy, I came to **consciousness** amid the rocking motions of these cantilenas, and, even now, whenever I reflect, it is those very first rocking motions that I relive within myself. It is both strange and significant to discover the extent to which those first rhythmic experiences influence the whole of a human life. My hypersensitivity to the role of rhythm can only be attributed to this training which took place even before my **consciousness** was fully awakened. The rocking of the rhythm of those songs, and the songs themselves, inevitably informed the whole infinitely extensive system constituted of my receptive fibres." (Jousse 2000: 15)
- "Because of the emphasis placed upon them, some gestes develop from one category to another, and progress imperceptibly from absolute **unconsciousness** to full **consciousness**, from purely automatic reflex action to totally voluntary activity.

This **coming to consciousness**, this 'conscientization' of a geste, naturally contains the 'functional characteristic' of the organs differentiated to emit that geste. Different 'functional characteristics' will emerge depending on whether the function is using corporeal gestes, manual gestes, ocular gestes, auricular gestes, laryngo-buccal gestes, etc. For example, an ocular geste makes us *see*, an auricular geste makes us *hear*, etc." (Jousse 2000:60)

- "I will demonstrate the extent to which the Gallo-Galilean Tradition has 'informed' and 'rhythmised' all my muscles, the muscles of a young receptive Sarthois child.

I would like to claim that this came about 'as from my mother's womb', using the same formula as the great Palestinian Milieu dramatists and Rhythmo-catechists. As it **rose into my consciousness**, this congenital 'information' became professorially 'methodologized'. (Jousse 2000:44)

- "The normal Anthropos, in turn, tends to **raise** his spontaneous mechanisms **into consciousness** so as to be able to orientate and to direct them. This is what is called the Will.

Man's great strength lies in knowing how to play on the mechanisms accumulated in him and how to make them proceed, smoothly or by jerks and jolts, from absolute **unconsciousness** to full **consciousness** and ultimately to utilisation.

Any bringing-into-consciousness requires a gesticulation, but all gesticulations are not conscious.

Within us is a subconscious which does not know itself. We do not even know what we are capable of. Our reactions teach us about ourselves.

At this point we meet up with what Freud has identified as a system of repression. What we are consciously aware of amounts to almost nothing! Only a thousandth part of what is played and re-played in us rises to the surface of our **consciousness**. To speak of a clear conscience, of the **subconscious**, of the **unconscious** is to make a crude judgement in the context of a most delicate re-play of interactions.

Conscious thought is rare in the extreme. Everything which I express is fed by many myriads of Interactional gestes which are unconsciously intussuscepted. Underlying my statement that "The

Anthropos is an interactionally miming animal", is the sum of thirty and more years of accumulated **unconscious** intussusceptions and of controlled experimentation.

That is what must be highlighted in the question of the **unconscious** and the **subconscious**. We are made, above all, from mechanisms which 'are acted'. We are, more often than not, beings who are dreamt. While the making of our gestes obviously demands a certain amount of **consciousness**, gestes are better when they are made automatically. **Consciousness** can impede re-play.

But who will separate the purely **conscious** from the **unconscious**?

We have in us great numbers of interactions of which we are totally unaware, except at very rare and privileged moments. All great scholars have experienced this. How many geniuses have made discoveries whilst sleeping and Things were 'being thought' in them!" (Jousse 2000:125)

“CCCC”

□ **call-words/ link-words - clamp elements: clamp-rhymes/ clamp-sounds/ clamp-words**
[mnemotechnical devices] [textual atoms] [Pearl-lessons] [formula facets]

Jousse identifies the repetition of recited elements as being memory-supportive. Such ‘clamp elements’ include:

- **clamp-rhymes** or ‘avocalisation’ = the repetition of vowel sounds (assonance)
- **clamp-sounds** or ‘aconsonantisation’ = the repetition of consonant sounds (alliteration)
- **clamp-words** or ‘annomination’ = the repetition of whole words.

Jousse deliberately avoided using the terms ‘assonance’ and ‘alliteration’, because of the mechanisms and meanings traditionally associated with these terms. ‘Avocalisation’, ‘aconsonantisation’ and ‘annomination’ refer to any relevant repetition regardless of the position in the recitation or recitative. It was possible therefore that the incidence of a word in the first pitgâmâ of a recitative could **call** or **clamp** with the another of its kind in the last pitgâmâ of the recitative even though there might be any number of pitgâmâs in between. It might also be that the vowel/ consonant initiating one pitgâmâ might **call** or **clamp** with the same vowel/ consonant in the medial or final position in another pitgâmâ. The repetition of **clamp**-elements has the effect of creating a ‘web of aural sound’ - a ‘weaving’ or ‘textus’ - therefore a ‘text’.

Jousse makes the association between the use of **call/clamp** elements (1) in the memorising behaviours of children in his classroom in the Gallic milieu, and (2) in the memorising techniques applied in the ancient Galilee, and (3) demonstrates their application in the Our Father, inter alia:

Examples of Usage

- “Another detail also struck me very forcibly. When one of us children had to recite, and the pupil had not learned his lesson very well, a little friend sitting behind with his book open would ‘breathe’ the initial word of the sentence or the line of verse: *Oui, je viens dans son temple adorer l’ Eternel ...* Silence. Then, one heard the ‘ghost voice’ breathe discreetly: *Je viens!* And the recitation would continue: *Je viens selon l’ usage antique et solennel ...* And so it went on ... This practice has such value that in certain ethnic milieux this law of facilitation has been put to regular use. (...) “... we have those famous ‘**link-words**’ that facilitate the recitation:

In the beginning was the Word
And the Word was with God
And the Word was God.

(Jousse 2000:19)

- “The repeated articulation of the same initial letter at the beginning of the same Aramaic word eight times in a row, would have set off the synonymic Beatitude-proverbs of the Malkoùtâ of Shemayyâ, the new Orâyetâ of the Mârâ Iéshoua. Further, since the letter *Têth*, the initial letter of each initial Aramaic word, is a number-letter worth nine, the composer-counter Iéshoua would have used, for the ninth time, the same initial Aramaic word as the ‘**clamp-word**’, at the beginning of the following Recitative, a technique exemplified in the text of the Beatitudes brought to us by *Matthew* (5, 3-12):

Happy are the poor in knowledge
for it is for them the Rule of the Heavens.

Happy are the gentle
for they shall inherit the earth.

Happy are they who suffer
for they shall be comforted.

Happy are they who hunger and thirst for Justice
for they shall be sated.



Happy are the merciful
for they shall be shown Mercy.

Happy are the pure of heart
for they shall see God.

Happy are the sons of peace
for they shall be called the sons of God.

Happy are they who are persecuted for rightness
for it is for them the Rule of the Heavens.



Happy will you be when you are to be insulted
and you will be persecuted.

When ill will be said of you in lies
because of me.

Rejoice on that day, and leap
for your reward is great in the Heavens.

For thus it was that they persecuted the prophets
who came before you.

(Jousse 2000:509)

- ““It is, so to speak, like a marvellous game of living dominoes: the pieces of the game remain always visibly the same, but their combinations are quasi-indefinitely renewed.” The Palestinian Player, especially the brilliant, inspired Player, does not embark on this game of formulaic solitaire on a whim. He must first structure and ‘compute’ the overall plan according to which a predetermined number of formulaic elements will be juxtaposed by imbrication through interior ‘**clamp-words**’ and **final vocalic rhymes**. The Tradition of rhythmic Oral Style has experimented with numerous mnemotechnical structures from which it has made its selection. Some mnemotechnical techniques concern the initial articulations of the initial balancings and help to trigger them. Others imbricate the Composition, facilitate the Memorisation and favour the Rememoration, not unlike the *terza rima*, but specifically in this instance a *terza rima* of ‘words’ and not of ‘vowels’.

Having pre-fixed the Computation of the elements of the *Our Father* at twelve balancings and therefore at six binaries, Rabbi Iéshoua, the Meshihâ, will make his whole oral Composition gravitate around the profoundly messianic ‘pivot-geste’: ATH + to come, as can be seen from the following Aramaic table:

To help trigger the memory, the first balancing of the first binary will begin with the Aramaic articulation A of Abûnâ.

The first balancing of the second binary will begin with the Aramaic articulation T of *Têê*.
 The first balancing of the third binary will begin with the Aramaic articulation H of *Hêkmâ*.

The reciting mouth of the oral Composer senses how the pre-fixed articulatory series plays and vibrates in his musculature.

I am constrained here to present this sound-play visually, from top to bottom, for the eye of the Looking-Reader:

Abûnâ...
Têê...
Hêkmâ...

The table entitled: "The **Clamp-words** of the Formulas of the *Our Father*" shows that *for this imbrication by terza-rima to operate*, this verb ATH = *To Come* will be found as **clamp-word** in the Balancings 3, 7, 11, which are the first balancings of the second, fourth and sixth binary. The initial balancing of the first binary imbricates with the first initial balancing of the third binary by the **clamp-word: Heaven**.

All that remains now is the initial balancing of the fifth binary which imbricates with the second balancing of the **clamp-words: To Remit Debts**.

These **clamp-words: Remit Debts** occur again in the first Balancing of the Recitative which follows the *Our Father* so as to imbricate in the *Our Father*:

For if you remit to men their debts...

It should be noted that all the imbrications are done by the first balancings of each binary.

The two parallel and antithetic Recitatives, of which the *Our Father* is composed, imbricate through their first initial balancings. This imbrication is effected by the distinctive identity both of grammatical structures and of **interior vocalic timbres**.

Recitative I
 (In your Heaven)
 Abbâ of ours who art in Heaven.
Recitative II
 (On our Earth)
 Lahmâ of ours who is coming.

A glance at the relevant tables will greatly simplify, for the reader, both this apparently complex technique of **clamp-words**, and the **interior or final vocalic rhymes**.

A lay-man of *our* ethnic milieu might be surprised to find so much complexity embedded in so much simplicity. Suffice it to remember that certain Hebraic *Lamentations* of Jeremiah, which seem so simple, present analogous mnemotechnical processes. They are 'computationed' and structured by initial alphabetic articulations and by imbrications, through **clamp-words** of which some are successive, and others are symmetrical with the centre.

At all levels of magnitude, in the development of the Gestes of the World, as in the development of the Gestes of a Recitation, the Palestinian ethnic milieu submits to the play of the same Law:

<i>b</i>	<i>c</i>
As is the beginning	So is the end.

The Aramaic Targumic formulas of the *Our Father*

1	2
abûna debishmayyâ	yitqaddash shemâk
3	4
têê malkûtâk	tit'abêd re'ûtâk
5	6
hêkmâ debishmayyâ	hêkdên bear'â

7	8
lahmanâ deâtê	hab lânâ yômâ dên
9	10
ûshebôq lânâ hôbanâ	hêknâ dishbâqâ lehayyâbanâ
11	12
welâ tayetinnanâellâ	shêzêbnâ min bishâ

(Jousse 2000:491-493)

See also Jousse 2000: 274, 494, 506, 532, *inter alia*.

□ *Chosal*

[Real] [microscopic]

'Chosal' -meaning 'the thing intrinsically in and of itself' - defied simple translation into English, so the translators chose to retain the French term in the interests of veracity and semantic integrity. 'Chosal' resonates the essence of Jousse's notion of 'The Real', which he identifies as the invisible inner world of human microscopic geste which challenges and defies translation into the macroscopic geste of human expression. Jousse identifies the immediate mode of corporeal-manual and non-verbal laryngo-buccal mimodramatic expression as better equipped and suited to express that which is 'chosal' than verbal speech or writing, the former of which is 'reduced' and the latter both reduced and mediated. The notion of 'chosal' relates closely to the mimismologically concrete in achieving its intellectual abstraction.

Examples of Usage

- "The *chosal* [i.e. focusing on the reality of the object in itself without its reality being mediated in any way] and mimodramatic civilization of the future, reawakened and amplified by the universal, educational use of television, will have everything to gain by being conversant with the *chosal*, mimodramatic civilization of the Palestinian paysans. A thoroughly scientific and technical development will be enlivened by the down-to-earth simplicity of the 'Beginning'.

Indeed, in the beginning was the geste.

The ocular geste predominated in the Mimodramas of Ocular style, corporeal geste predominated in the Mimodramas of Global style, and laryngo-buccal geste predominated in the Mimodramas of Oral Style.

The specific differences between the ocular, the global, and the oral styles, does not indicate any essential difference from the fundamental mimismological mechanism of Palestinian Mimodramas. Differentiation is merely characterized by the anthropological organ, the re-play of which is realized macroscopically or microscopically, variously, in one or another Mimodrama. The mimismological essence is not changed by the 'genres' of the Mimodrama. The playing or re-playing of the anthropological law of global and interactional *Mimism* was universally evident among the Palestinian paysans." (Jousse 2000:389)

- "Science consists of observing what is, even though the observation may be individual and solitary. This is not a verbal repetition of recited routines. For what is real does not present itself to us in terms of ready-made formulae or conformist grammars. It is what it is. The Discoverer will thus be basically '*chosal*': he focuses on 'things', because things reverberate within him in their interactional form. There is never a dislocated phase. It is always, as its name indicates, 'a phase of *interaction*'. It will always be 'An Acting One – acting on – an Acted upon'.

Whoever has observed what is truly real will never be able to repeat anyone else's reality, because his contribution will always include his personal equation, the mark of that which is potentially superior. Only the greatest minds can support the weight of what is Real.

In precise terms, the main difficulty is leaving the interactional integrity of what is Real intact, and not allowing it to be contaminated by the ethnicism of our 'algebrosed' milieux. And this is difficult. It

is so difficult and so rarely achieved, that we see scholars taking from this, our vast world of what is Real, one tiny little piece of interaction from one point, another little piece from somewhere else, and with large quantities of little pieces, they end up making some sort of vast magma which has neither cohesion nor law ...

True genius, on the other hand, liberated by its solitude and silence, and by dint of its patience and heroic waiting, will grasp *one* as yet unknown Interaction of the Cosmos and present it to an astonished world. Such is a Copernicus, a Newton, a Pasteur, etc. Such geniuses extract from this apparently inextricable complexity which we have called the *Universal Imbrication*, an *Interactional Implication* and, from this Implication they extract, an *Explication*.

Not having the objectively adapted words at my disposal, I am forced to rely once more on the very expressive gestual terminology from my Laboratory: *ex-plic-a-t* = *he – makes the geste of – folding – out*. In this way a simple 'Propositional Geste' can verbalise ethnically, and render commonplace, this *chosai* and masterly unfolding of a 'cosmological interaction' which revolutionises everything:

The Earth moves around the Sun.
Bodies attract Bodies.
Life begets Life.
etc.

The simple wording of a proposition can translate and transmit an entire great world-renewing discovery. But this proposition in a particular ethnic language is only the specific expression of one interaction of what is real, taken into the consciousness of *one* Anthropos, from among the indefiniteness of all unconscious cosmological interactions." (Jousse 2000:133)

See also Jousse 2000: 119, 122, 136, 161, 278, 396, 433, 437, 590, *inter alia*.

□ **Cinemimism (ocular) - Cinemimage - cinemimical - Phonomimism (auricular)** [mimism] [microscopic]

Jousse identified the 'mimismological' capacity as that which allows microscopic sensory impression of mimemes into the 'psycho-physiological complexus of geste' of the human composite. The terms ascribed to each of the different modes of microscopic impression depended upon the sensory organ through which the microscopic impression operated, hence:

- **(ocular) cinemimism** - mimism of movement impressed visually;
- **(auricular) phonomimism** - mimism of sound impressed aurally;
- **(ocular) cinemimage** - the product of **(ocular) cinemimism**;
- **(ocular) cinemimical** - having the characteristics of **(ocular) cinemimism**.

It follows that:

- **(auricular) phonomimage** - the product of **(auricular) phonomimism**;
- **(auricular) phonomimical** - having the characteristics of **(auricular) phonomimism**.

Jousse identifies the optimal modes of macroscopic expression of **Cinemimism** and **Phonomimism**, as follows:

- **(Ocular) Cinemimism** is macroscopically expressed through the use of whole body gesture and mime, termed *Corporeal-manual expression* or *Corporage(-manualage)*;

- *(Auricular) Phonomimism* is macroscopically expressed through the use of the full range of vocal and onomatopoeic expression, termed **Oral Phonomimism**.

Terminologically,

- *cinemimism* is 'visually' impressed and 'gestually' expressed;
- *phonomimism* is 'aurally' impressed and 'orally' expressed;
- the combination of *cinemimism* and *phonomimism* use the 'visual- gestual/ aural-oral' mode when impressing and the 'gestual-visual/ oral-aural' mode when expressing.

Examples of Usage

- "But in the young anthropos we are dealing with something else; that is why we differentiate this 'something else' by calling it *Mimism*, and by distinguishing within it **Cinemimism** (or Mimism of movement) and **Phonomimism** (or Mimism of sound)." (Jousse 2000:80)
- "Like **Ocular Cinemimism**, this **Auricular Phonomimism** is invisibly played out in microscopic gestes, on organs which remain inaccessible to outside observation. No one but the subject himself sees mimismological ocular replay. No one but the subject himself hears auricular replay. To this day no experimental recording has therefore been directly possible.

Fortunately, the conformation of the anthropos' respiratory and laryngo-buccal system is such that under the pressure of breath, the most diverse sounds can be emitted with a range of intensity, duration, pitch and tone which is almost infinitely variable.

Thus comes about a new specialization of the general Law of Human Mimism. Just as **Ocular Cinemimism** irradiates and is amplified into Corporeal and Manual **Cinemimism**, so too does **Auricular Phonomimism** have its spontaneously amplifying irradiation echoed on the laryngo-buccal musculature. The sound that is played mimismologically and microphonically in the inner ear tends to be replayed mimismologically and megaphonically on the lips. That is **Oral Phonomimism**." (Jousse 2000:86)

- "In these spontaneous ethnic milieux - I do not speak of them as *primitive* or *savage*, as our Western civilization has done with haughty disdain for so long - social constraint has not atrophied **Cinemimism**, but, on the contrary, has elaborated, developed, refined and utilized it to the maximum. Cinemimism has turned into a marvellous instrument for *logical* intercommunication, one which astonishes us with its disconcerting richness and its plastic expressivity.

I have given to this 'language of gestes', or to be more precise to this logical **Cinemimage**, the name '*Corporage*'. The collection of its expressive procedures constitute the '*Corporeal-manual Style*'. It is indeed the Mimer's entire body which enters into the modelling play of **Cinemimage**. But it is *especially* the particular suppleness and creativity of the hands which provide fluid detail and which perfect the sculpting of each significant expression - in the words of the poet Georges Rodenbach:

Les mains qui sont un peu notre âme faite chair.
Hands that are somewhat our soul made flesh."

(Jousse 2000:69)

- "Corporeal-manual **Cinemimism** consumes a great deal of energy, which is why all the global operations of those who are over-simplistically labelled 'savages' or 'primitives' are done to the beat of the tom-tom, to the sound of facilitating rhythms. They perform everything to rhythm because rhythm carries everything with it. Paddlers, for example, always sing, setting their whole mechanism to rhythmic movement, effectively reducing fatigue through the natural, and rhythmic, exercising of their organs." (Jousse 2000:178)

- “Like **Ocular Cinemimism**, **Auricular Phonomimism** is played inaudibly in microscopic gestures on organs which until now we have been unable to observe. The teacher cannot see the Child's ocular re-playing; he cannot hear his auricular re-playing. Direct pedagogical control is therefore not possible.

Fortunately, just as **Ocular Cinemimism** is amplified in Corporeal and Manual **Cinemimism**, **Auricular Phonomimism** has its own spontaneous amplifying irradiation - the re-played echo of the laryngo-buccal musculature. The sound which has been mimismically and micro-phonically played in the Child's inner ear tends to be mimismically and megaphonically re-played on his lips. This is **Oral Phonomimism**.” (Jousse 2000:94)

- “But in the young anthropos we are dealing with something else; that is why we differentiate this ‘something else’ by calling it *Mimism*, and by distinguishing within it *Cinemimism* (or Mimism of movement) and *Phonomimism* (or Mimism of sound).” (Jousse 2000:80)
- “In Mimism, the **cinemimical** geste can, so to speak ‘be detached’ from the object and ‘be re-played all-by-itself’. This re-play all-by-itself becomes so extensive that it gradually monopolizes the gestual activity of the young anthropos. It is as if one by one the visible actions and interactions of the universe, reflected in his eyes in the form of microscopic ocular *Mimemes*, become amplified and spread through his entire global musculature in the form of *corporeal* and *especially manual* macroscopic *Mimemes*.” (Jousse 2000:80)

□ civilisation

[paysan] [tri-phasicism] [logic] [Mechanics] [Anthropology of Geste and Rhythm]

Jousse based his understanding of **civilisation** on the principle of ‘order’ of the universe as a complexus of total tri-phasic interactions of ‘acting ones - acting upon - acted upon’s’. Such ‘order’ was directly related and interdependent with ‘logic’ and so with ‘rhythm’ and ‘balance’. For Jousse, the **civilised** universe was one in which ‘order’ and ‘logic’ manifest in the energising balanced rhythm of interdependent interactions between the physical, biological, chemical and social agents of action and reaction, play and replay. The civilised human then in Jousse’s view was that human whose modes and styles of expression revealed an inner state congruent with the balanced rhythms of the universe. Jousse’s **civilised** human expressed himself in bilateralised and formulaic ‘geste and rhythm’, hence the *Anthropology of Geste and Rhythm - and Memory* - as a model for the **civilised** human. It is in these terms, that Jousse viewed the rhythm-mnemoniacally traditioned peasant who was in sync with the earth of his ethnic milieu had greater potential to be **civilised** than the schooled literate but algebrosed city-dweller. Scribal literacy - so often used as a benchmark for the classification of the ‘**civilised**’ as opposed to the ‘primitive’ and ‘savage’ among the schooled and literate - was, in Jousse’s view, a potential obstruction in the achievement of a **civilised** state of being, because scribal literacy so easily algebroses the geste and rhythm of the interactions of the universe.

Examples of Usage

- “The original and capital sin of our Written-style **civilisation** is that it considers itself singularly superior and unique, and believes, moreover, that everything not recorded in writing, does not exist.” (Jousse 2000:24)
- “Strictly from the point of view of linguistic psychology, all ethnic milieux are intrinsically of equal interest. As great a **civilisation** as that of the Incas of ancient Peru with its traditional recitatives, cannot leave us indifferent. The same applies to the Ancient Chinese, the pre-Islamic Arabs, etc.” (Jousse 2000:42)

- “On the other hand, the surviving Amerindian **Civilisations** which I have personally studied, yield unexpected details on this point. Their mechanism of global and manual expression continues to be gestualised with remarkable adeptness and richness. Let us allow ourselves a somewhat simplistic but cogent comparison. How, indeed, even in our ‘stilted’ milieux, does one make a child or a stranger feel the difference between *to brush against*, *to caress*, *to rub*, *to graze*, *to scratch*, etc. without the help of a specifically adapted geste?” (Jousse 2000:135)
- “Peoples at the stage of gestual expression, practice spontaneously that which our classical studies present as the ideal Greek beauty. We highlight vanished **civilisations** without thinking that extant **civilisations** could teach us far more about the original Anthropos.” (Jousse 2000:137)
- “Greek historians such as Herodotus and Thucydides did not belong to a ‘**Civilisation of the Memory**’ as did Homer. They invented written history by writing speeches and having their characters speak them, but they expressed themselves in such long-winded graphic fashion, that no degree of breath was able to encompass their speaking. This is the genre which Latin rhetors chose as a model with which to train us in the use of the period. This is the genre to which our French rhetors and preachers have meekly paid allegiance. (Jousse 2000:284)
- “On the other hand, there are those geniuses who shine a new light on those **civilizations** which were previously neither recognised nor acknowledged. In such **civilizations**, as diverse as the different ethnic milieux that gave rise to them, the lips of children and the learned know their names and recite their words: Moses, Confucius, Mohammed.

Among them, but incomparably elevated above them, is Iéshoua, the Galilean paysan, who also initiated a **civilization**.” (Jousse 2000:353)

See also Jousse 2000:45-46, 48-49, 51, 52, 136, 141, 147, 153, 285, inter alia.

□ ‘Classical Western Civilisation’ and Laicism - Aramaic Iéshouan Christianity [civilisation][paysan] [Galilee]

Jousse was particularly concerned about the lack of focused study of the origins of western civilisation, arguing that it was rooted in the Aramaic Christian oral tradition of the Middle East before passing through the Greek literate tradition of the West. He argued that this lack of clear identity was what allowed the propagation of laicism, which spelled the demise of the Oral-style tradition and posed an attendant threat to civilisation as he viewed it. He advocated the establishment of programmes dedicated to the study of the Aramaic Iéshouan Christianity as the source of western civilisation, thus rooting it in the Oral-style Middle Eastern peasant tradition of Rabbi Iéshoua as opposed to the Graeco-Latin Christ, and also thereby relating it to the living Oral-style paysan traditions of the rest of the world.

Examples of Usage

- “**Aramaic Iéshouan Christianity** is the basis of our **civilisation**: yet, is there anyone in the world of learning today scientifically interested in it? In our schools of Higher Education, accompanied by ethnically appropriate languages, we have a profusion of Professors of Mohammedanism, Buddhism, Confucianism, Shintoism, etc. Almost as an aside, we have a few Professors of the Origins of Christianity. But does this focus on **Aramaic Christian Origins**? Is it not rather restricted to the study of what one could call the *Hellenistic Extension* of these Christian Origins, which are, gestually and formulaically, dependent on the living origins of the **Aramaic** oral Targum?

So minimal is the interest in this gestual and formulaic dependency on **Aramaic** that no study is to be found on the subject in any of the important French journals which should be full of them. Not a single issue yields anything that would allow us to root our Gallo-Galilean **Civilisation** in solid scientific ground. We search in vain, for there is nothing or almost nothing. The constructive geste

seems to turn invariably into a defensive attitude. Whole issues are devoted to show that there is at present a bitter struggle for 'laicism'. What then is the deeper reason for this battle for 'laicism'?

I must confess that had I not trained myself anthropologically in Galilean **Iéshouanism**, I might very well today have been a most tenacious partisan of **laicism** - in the undefinable meaning of the term.

It is of the utmost importance to agree on the meaning of the term. Is true *laicity* not synonymous with *impartiality*? No laicising person objects to the inclusion in his **classical** studies of Homer's Gods or Plato's myths - to which almost all French people owe absolutely nothing. How could such a person then possibly take offence if the Initiator of our **Civilisation** were to appear as our *first classical author*: **Iéshoua**, the Galilean, and his immortal Parables which answer the most anguished questions every impartial human being must ask himself sooner or later.

It is my belief that those who have been trained in the genuinely lay school, as was the case with me, are best prepared to call for and to deepen the objective study of Aramaic, Galilean, Nazarean **Iéshouanism**, which is an historical and ethnological fact.

Scientific logic drives one to ever more unsatisfying research. The successful exposure of my anthropological research on Rabbi **Iéshoua**, the Galilean, and his **Aramaic** targumically formulaic Rhythmo-catechism found its best allies in the truly lay milieux of the *Sorbonne* and of the Faculty of Medicine, as well as in Rome and its Biblical Pontifical Institute. And this whilst others of a non-lay persuasion have come latterly after my work has been acclaimed and sneakily gleaned where they had not sown.

The time for dozing in lazy ignorance has passed. Any young pedagogue 'classically' familiarised with Demosthenes and Cicero, would be terrified by the void of her own ignorance if she had to answer questions on **Iéshoua** and on Palestinian **Iéshouanism**. The frightening fact is that such young people do not only remain imprisoned in their own insignificance, but that they keep others imprisoned in it as well - others meaning the little children who are of no significance today but who will be significant in the future.

What *could* this everything be? It is enough to look right here among us to see its first waves unfurling. Before our very eyes, we see how the successive heavy implacable pounding blows are crushing some of the salient features of the high bulwark of our Gallo-Galilean **Iéshouan Civilisation** in vast numbers.

We understand now the fundamental reason for this initial collapse: the fault lies in the method. Galileism in Galilee should have been studied anthropologically and gestually, instead of pretending to study it philologically and exclusively in bookish Hellenicism.

Open any book of philology entitled a book of exegesis. What you will find there is not what **Iéshoua** the Galilean thought ethnically but what Hellenistic Philologists have enunciated and negated bookishly, in the margins of knowledge most of the time, and even sometimes outside the parameters in question.

Take for example Paulinian rhythm, i.e. the rhythm of the Galilean, Shâoùl of Giscala, the faithful Apprehender of Rabban Gamaliel. Simple common sense leads us directly to the living study of the **Aramaic** Targumic rhythm. Yet, what we see happen, is a French Hellenistic Philologist trying to smother Paulinian Palestinism under quotations drawn from two ponderous foreign Hellenicist Philologists. All three Hellenicist Philologists have disappeared.

As for me, I remain vitally aware and alert to the objective facts of formulaically targumic rhythm, Paulinian as well as **Iéshouan**." (Jousse 2000:52-54)

□ **Communion - communication - - the Problem of Knowledge - 'knowing'**
[individual] [manducating] [transubstantiate] [incarnate]

Jousse identifies the phenomenon of '*communion*'/'*communication*' as intrinsic to '*the Problem of Knowledge*', that being the impossibility of making the microscopic geste macroscopically manifest so that the inner reality of one human being can be perfectly known by another. Jousse identifies that such

'union with' - 'the communion' or 'communication' - can only be achieved, (and that only variously) by 'global engagement and transformation of the whole being' in the forms of incarnation, transubstantiation, manducation and conjugal intercourse.

Jousse identified the frustration and isolation of the genius individual, and the potential for human incompatibility arising out of non-congruence of insight and thought between people, and the difficulties attendant upon the achievement of unconditional love.

Examples of Usage

- "The human composite cannot confine itself to the expression of the immediately visible world alone. *Ad majora natus est*; he too is born to greater things. In this, we are witnessing the most titanic struggle, expressed through all his fibres, between two consubstantially interpenetrated components within the mysterious Human composite. The triumph of the human composite is the invention of analogy and symbol. Religions are entirely made up of comparisons and analogies. While it is somehow always the same mechanism, there is not always the same degree of certainty. Man then takes each one of his mimismological gestes and sublimates its meaning. Of necessity, he does this by miming, in visible, concrete expression, his understanding of the invisible world: as is sung in the Church in the preface to the Mass of the Nativity of Iéshoua: *Ut dum visibiliter ... cognoscimus ... in invisibilium amorem rapiamur* - "So that the **knowledge** of things visible may bring us to the love of things invisible". This is the source of the admirable Rhythmo-mimics which we see unfolding globally in the Oral-style milieux, in order to mime uncorporeal things. What we invariably think we see is humanity in search of an explanation of the Invisible: a true explanation will never be forthcoming. Our attempts will always amount, in one way or another, to no more than the harrowing efforts of the researcher. I present here no more than an inadequate sketch of what would actually require many lifetimes of study. What I have mentioned here merely outlines how I have approached and tried to solve the **problem of knowledge** - how I have approached the active **problem of human memory** and its living preservation, and the vigorous portage of Global and Oral-style traditions in various ethnic milieux. Those whom I call 'ethnic verifiers' will have to carry on my work to ascertain whether what I have contributed is supported by the anthropological and ethnic laws of their traditional milieux." (Jousse 2000:139)
- "The science I propound could be defined as *l'homme s'ajoutant à la nature en l'hominisant*: 'the human being humanising nature by including himself in the equation'. Some people will object that nature becomes adulterated by such proposed hominisation, to which the Palestinian paysans would reply: no, not an adulteration but a **communion**, a **communion** so deeply conjugal that two beings become one single being, the **Knowing One**." (Jousse 2000:203)
- "Beneath the multiplicity of gestes of the spouse, the pastor and the king, etc. we will always find, inexhaustible and interchanging, the playing out of gestes which pose and resolve, in Palestinian fashion, the formidable **Problem of Knowledge**. The knower becomes the known - only becoming such when all the gestes of his anthropological globalism coincide and correspond as in a mirror.
Contrary to common belief, it is the objective mimodrama of the spouse '**knowing**' his spouse that furnishes the analogeme for the mimodrama of the one taught '**knowing**' the teacher. For the gestual, concrete Palestinian paysans, the sense of '**knowing**' was primarily 'conjugal': only then, and by analogy, was it said to be 'doctrinal'. (Jousse 2000:421)
- "This globalism will, moreover, become ever more profound, ever more unifying, and also ever more paysan. Logically and anthropologically it will end up in what we could call, with the full force of the term, **Cum-unio**, the **union** of the one taught **with** the Teacher. And this will be the real manducation of the Teacher by the one taught, thanks to the transubstantiation of the shaft of wheat and the cluster of grapes into flesh and blood by the Galilean paysan, the All-powerful, All-knowing One:

b
This is my flesh
eat

c
This is my blood
drink

(Jousse 2000:392)

- “All I had to do to access what I call today the Gallo-Galilean Methodology, was to develop, scientifically, this vital and global **Communion**-Tradition which models the whole of man.” (Jousse 2000:44)
- “I have already dealt with the **Problem of Knowledge**. My explanation which seemed to be played out in the most ‘abstract’ terms, is connected with the admirably concrete explanation of Israel. This explanation attempts, through a most unexpected analogy, to strike out and seize on the Invisible himself. (...)

We have an intimation of what the Anthropology of Geste and Rhythm can be by seizing the great geste of the conception in the Palestinian sense and by applying it to science. For the Palestinians, the verb ‘to know’ concerns conjugal relations. That is the first moment of ‘**knowing**’. After this **knowing**, we have ‘conception’ – a conception which is at first unconscious and which later becomes conscious. Then comes ‘childbirth’.

That is the physiological phenomenon which is admirably summarised in a formula which is frequently repeated in the Tôrâh. For example, we have in Genesis:

And Adam knew his wife
and she conceived
and she bore a son.

The three moments are thereby perfectly set forth...” (Jousse 2000:145)

- “This is where I have arrived after a life-long study of the facts, the anthropological and ethnic facts. I have not yet studied the dogmas, but I know what the ethnic facts are. I have not yet reached Catholicism, even less so Protestantism. I have reached no further than Rabbi Iéshoua. And when in the morning I say those operative words, I, an anthropologist, have no difficulty with **knowing**, not only believing, but **knowing**, that *This* is the Flesh of the God who became man, that *This* is the Blood of the God who became man. I intussuscept, I am wholly in *communion* with this formidable Mimodrama of Iéshoua, the all-mighty Paysan. *Eat and Drink*. What? Bread? Wine? No, ME. Me as Instructor, Me as the *Memrâ incarnate*. Not the Greek Logos, but the Memrâ who is the bearer of the formidable Revelation.” (Jousse 2000:144)
- “That is why a genius cannot be understood in the immediate future. To explain the work of a genius, a further tenfold greater geniuses with intellects that are in sympathy with his are needed. We have on the one hand a man who has over some thirty or fifty years developed a whole edifice, entirely built on facts: on the other hand there are those who read him, most of whom have never looked at, or re-played, anything of what is real around them. They would need the extraordinary power of a genius to understand the insights of the discoverer, if all they did was turn the pages of his book.

To accept the facts proven by the researcher before these facts have become common social **knowledge**, requires an extraordinary effort of doctrinal renunciation. This brings us to the very depths of sympathetic intelligence – sympathetic towards persons and no longer towards objects only ... Whether we want to believe it or not: to understand is to love. As the Palestinian analogism shows so well: to know another person is to become, with that person, one, single, living, acting, thinking, creating flesh. To become someone else, demands the denial of self. Comprehension is creation. A person who understands becomes another person. This type of self-negation in order to intussuscept another constitutes a veritable sacrifice, the extent of which will be determined by the degree of metamorphosis demanded. The discoverer is a solitary being. The discovery must be publicised, even vulgarised. In this squaring of the circle lies the full drama of a researcher’s life ...

For the discoverer needs to be discovered himself. Such discovery will only be possible through the mediation of those few elite observers who are able to sympathize intellectually with the genius of the discoverer, and to follow in the path which he has opened. (Jousse 2000:134)

See also Jousse 2000: 20, 80, 117, 145, 154, 205, 207, 246, 305, 428-429, 441, 449, *inter alia*.

- **compose - de-compose - re-compose - composing-in-performance - improviser-composer - improvising - improvisation - Oral-style composing - Oral-style composition - Oral-style composers**

[Mnemonic laws] [Mimism] [Rhythmism] [Bilateralism] [Formulism] [mnemotechnical devices]

Jousse identifies that the nature of *composition* is microscopic before it is macroscopic, both of which are indivisibly psycho-physiological: "A man is formed in his mother twenty years before he is born" (Jousse 2000:15) indicates the visceral nature of the memory which manifests in the *composition* of the individual's characteristic geste of his/her conformation and the transitory gestes of his/her expression. It follows then that the individual's capacity to '*compose-in-performance*' - to '*improvise*' will be the product of that individual's memory of all previous experiences of impression and expression of the *Oral-style* geste. The creative capacity of the *Oral-style composer* will depend further on the individual's spontaneous capacity to '*de-compose*' and '*re-compose*' the formulas stored in visceral memory and bring together those formulas not previously connected to create a novel *composition*.

Jousse (2000) identified '*improvisers*' and their '*improvisations*' in *Oral-style* milieus worldwide: the hain teny of the Merinas of Madagascar (35), the Kalevala of the Finns (273), the Yin-Yang parallelisms of the Chinese (273), the stichos politicos of the Dodecanese Islanders (274), the balancings of the Basque shepherds (34, 124, 274, 459), the voceri of the Corsican women (274, 301), the Vegas (593), the medieval French Chansons de Geste (286), the guslars of Yugoslav (39), the griots of Africa, (275) the Aramaic Targum of the Palestinian Rabbis (266), the Magnificat of Mariam (336, 372), the epics of Homer (21-22, 42-43, 100, 372-373, 457-458, 469-470), the traditional recitatives - of Ancient Israel (266), - of the Incas of ancient Peru (42), - of the Sardinians (107), - of the Touareg (320), *inter alia*.

Examples of Usage

- "One could say that he never finishes replaying what has as a matter of course been played within him in a finite way. His ability to '*compose*', to '*de-compose*', to '*re-compose*' gestual interactions is infinite. Quite unlike that of the anthropoid, his curiosity is universal and mechanistic, in the sense that he is impelled, in spite of himself, to realize *how* everything plays before him so as to ensure that everything can be exactly re-played in him. This is, in a way, 'science' before 'con-science'.

For in the young anthropos, this incessant and universalizing Corporeal and Manual Mimodramatics is at first only very confusedly conscious because it is so automatic and constraining. Diffused as it is, and playing itself out as it does, in all his muscles, it feels much like some kind of 'awakened sleepwalking'." (Jousse 2000:82)

- "But we should not ask these paysan **Composers** for an analysis of what they are doing. They are not capable of it. They are so moulded in the techniques of balanced recitation that they can do no more than abandon themselves to their spontaneity.

Likewise, when Professor Baud-Bovy asked the **improvisors** of the Dodecanese islands: “Do you feel the exact number of syllables and metric feet you put into this *stichos politicos*, this ‘political verse’ which you balance so clearly?”, they answered: “We don’t know”.

When the shepherds from the Basque region produced, according to a Professor at the University of Bordeaux, “things as beautiful as if they were from Homer”, I asked them: “Can you feel how many syllables you put into each balancing to reach the richness of the rhyme?”. They all answered: “No, we don’t know. It’s the melody which guides us.” (Jousse 2000:274)

- “As long as we confine ourselves to writing, we will no longer be able to **compose**, because we are no longer exercising our Memory. The real ‘**Composer**’ is the person obliged to be knowledgeable at the heart of his Memory. It is as a consequence of this that what we call Popular Song is admirably structured. Our epics and our *Chansons de Geste* are structured both powerfully and simply, designed to be easily and effectively born in Memory and transmitted from generation to generation.” (Jousse 2000:294)
- “It is by means of propositions that the formulaic **composer** expresses himself. We must rhythm-melodically train young traditionist anthropologists in ‘manducation-memorisation’ and a new ‘awareness’ of these thousands of formulae.” (Jousse 2000:463)
- “The reciting mouth of the **oral Composer** senses how the pre-fixed articulatory series plays and vibrates in his musculature.” (Jousse 2000:491)
- “This is how rhythmic schemas which are **improvised** in the course of **oral** composition are modelled on typical rhythmic schemas. They are reproduced in their hundreds - expanded, or shortened sometimes, or framed by differently rhythmized propositions transferred from other proverb-types. This gives us a fairly accurate idea of how rhythmic **improvisers** operate in an **Oral-style** milieu.” (Jousse 2000:36)
- “If we pursue our psychological research methodically in the same ethnic milieu, the mystery of these remarkable **compositions** will be solved, but our admiration will be undiminished. The formulas we hear from individual **improvisers** who succeed each other in a variety of contexts have all originated on the lips of earlier improvisers.

It is not unlike a marvellous game of living dominoes: the pieces remain roughly the same but with equal reciprocal attraction, and the combinations are quasi-indefinitely renewed.” (Jousse 2000:38)

- “Originally, poetry simply meant ‘**Oral Composition**’ (*Poïésis*). The *poïètès* was the Maker of Rhythmic Schemas, the **Oral Composer**, the **Improviser**, the Rhythmer, since **improvisations** were made exclusively in the form of Rhythmic Schemas. Besides, there is in all **Oral-style** milieux an analogous denomination to describe the **Oral Composers** or the **Improvisers**. For, once these modern **improvisors** understand what we mean by the word ‘poet’, they protest vehemently when we try to compare them with *our* poets, whom they consider ‘light and frivolous’. The **Oral-style improvisors** are, on the contrary, makers of science – a science which is obviously not ours. They are the makers of history – their history. They are the makers of theology – their theology, etc. Their science is concrete, as is their language. They express everything in rhythmic language because, *for them*, rhythm still plays the profound psycho-physiological role of facilitating memorisation.

We need to return continuously to the principal point that we do not understand today the meaning words had when they were ‘living’ in the **Oral-style** milieu. This has been proved repeatedly with ancient evidence during the *Poésie Pure* debate.” (Jousse 2000:282)

- “An **Oral-style composition** is carried in the slipstream of the laws of Mnemonic and Mnemotechnic Rhythmo-mimism and therefore of Rhythmo-melodism. It is formulaic, therefore traditional. This does not prevent the personal element from bursting forth, with various degrees of influence, according to the personality or inspiration of the **Improvisor**.” (Jousse 2000:317)
- “The profound laws of the human flesh and spirit composite cause each **improvised** proposition to have a curious tendency to trigger in the speaker’s phonatory system, one or two other propositions which are parallel in construction and analogous or antithetical in meaning.” (Jousse 2000:32)

- “The *guslars* are the southern Slavs’ strolling reciters. They are illiterate, as are nearly all improvisers and reciters of the **Oral-style** milieu. Illiterate in this environment does not, of course, mean ignorant - far from it. Popular opinion endows these *guslars* with astounding feats of memory and immediate recall: some *guslars* are said to know thirty thousand, seventy thousand and even over one hundred thousand rhythmic schemas. The facts prove that the people are right.” (Jousse 2000:39)

See also Jousse 2000: 22, “:36, 37-38, 97, 124179, 197, 224-225, 261, 273-276, 278, 282, 323-352, 371, 380, *inter alia*. See also Jousse 1990:43-162.

□ **Comptoir - Compteur - Conteur**

[Sedêr-Séfêr] [Counting-necklace] [‘tally’ and ‘tell’]

- **Comptoir**: the counter (over and under and) behind which he who counts, stands;
- **Compteur**: he who counts;
- **Conteur**: teller of tales

Jousse uses these three terms in close proximity to each other to highlight the commonality of order and logic in the ‘telling’ of tales and the ‘tallying’ of money: the ‘account’ of a tale can no more dispense with order and logic than can the ‘accounting’ of money.

□ **Connection(ed)**

Jousse creates the neologism by using the noun “**connection**” as the verb “**connection**”, in *Memory, Memorisation and Memorisers in Ancient Galilee*, indicating

- not only a **connection** on the surface but internally as well;
- **connection** of the indivisible psycho-physiological complexus of geste both macroscopically and microscopically.

Jousse uses ‘**connectioned**’ not ‘**connected**’ so that the notion of ‘**connection**’ is more obviously present: the res of “**connection**”, the product of the action, extends beyond the action of “**connect**” to the actuality of the ‘**connection**’.

In *The Anthropology of Geste and Rhythm*, Jousse uses **connection** conventionally, as below.

Examples of Usage

- “And there I was able to study, and learn to appreciate, the remnants of their mimographic writing and their marvellous gestual language, of which there is still so little known, and which is so misunderstood. In this way I was able to observe the *living connection* that exists between the significant mimic gestes of the Sumerians and Ancient Egyptians, and those of the Indians, and even of the present-day Chinese, who have, fortunately, notwithstanding the changes that have occurred over the centuries, preserved the natural appearance of objects in their written ‘characters’ to the greatest possible extent.” (Jousse 2000:24)
- “Our liturgy has lost the conscious **connection** with its mimodramatic origin. It has become mechanical or aesthetic instead of being intelligible. I understand why there are people who are deserting their churches, and their religion. There is no longer any life there. There are no longer any significant gestes that can be understood. Everything has become disassociated, so that people are living out misconceptions, and end up rejecting everything. One cannot live forever in a state of inconsistency! Either religion must become scientific, or it will become a dilapidated and abandoned shell ... We have lost the sense of the expressive geste and too often we content ourselves with

algebrosemes. We have to regain a deep consciousness of the greatness of the primordial signifying geste.” (Jousse 2000:565)

- “Ethnic milieux do not necessarily all attribute the same actions or ‘gestes’ to the same objects. Since this is so, it is possible that one ethnic milieu may well perceive the **connection** established between a visible and an invisible object in another ethnic milieu shocking, or even illogical and contradictory. This reaction will be referred to as ‘prelogical mentality’. But if we place ourselves *within the cinemimical system* of one and the same ethnic milieu, without pretending to *translate* it into the cinemimical system of another ethnic milieu, which quite naturally does not recognize identical interactions from object to object, then we will sense that everything there is playing, behaving, and connecting logically. The so-called ‘prelogical mentality’ is therefore merely a more pronounced case of the well-known psychological phenomenon: *traduttore, traditore* - ‘translator, traitor’. Pre-logical mentality will disappear as soon as we acquire for ourselves sufficient expressive sensitivity to retrieve all subtle, seemingly incoherent gestes, and rediscover their tenuous interlinkages.” (Jousse 2000:78)
- “One might say it is a manifestation of the mimismo-pedagogical laboratory in three stages:
Prehend, eat, know.
One must never forget the gestual and logical **connection** of these three gestes. All anthropological methodology that seeks to comprehend the Palestinian milieu will have to familiarize itself with the succession of these three gestes and their logical **connection**.” (Jousse 2000:437)

See also Jousse 2000: 246, 438, 484, *inter alia*.

□ **Consubstantial - consubstantially**

[Mechanics]

Jousse maintained that there was no distinction at the essence between different forms of human expression, therefore at the source all human expression - regardless of its form - was ‘**consubstantial**’ or ‘of the same substance’, viz. ‘the anthropology of geste and rhythm’, and because it was rhythmical, it was microscopically of the same substance and therefore capable of ‘transforming’ - ‘transubstantiating’ - in its macroscopic expression.

Examples of Usage

- “The human composite cannot confine itself to the expression of the immediately visible world alone. *Ad maiora natus est*: he too is born to greater things. In this, we are witnessing the most titanic struggle, expressed through all his fibres, between two **consubstantially** interpenetrated components within the mysterious Human composite. The triumph of the human composite is the invention of analogy and symbol. Religions are entirely made up of comparisons and analogies. While it is somehow always the same mechanism, there is not always the same degree of certainty. Man then takes each one of his mimismological gestes and sublimates its meaning. Of necessity, he does this by miming, in visible, concrete expression, his understanding of the invisible world: as is sung in the Church in the preface to the Mass of the Nativity of Iéshoua: *Ut dum visibiliter ... cognoscimus ... in invisibilium amorem rapiamur* - “So that the knowledge of things visible may bring us to the love of things invisible”. This is the source of the admirable Rhythmo-mimics which we see unfolding globally in the Oral-style milieux, in order to mime uncorporeal things.” (Jousse 2000:139)
- “I sense that this was a wholly tragic enterprise, for the human being, the human composite who has to express the Invisible One is not, in our present state of being, separately flesh and intelligence, but **consubstantially** carnal and intellectual. How can one make this human composite express the Invisible? No ethnic milieu has ever posed the problem more vehemently, and solved it with more clarity! That is why it can be said that the whole world depends on the Palestinian milieu when it comes to expressing the Invisible!” (Jousse 2000:146)

- “It is strange that the role of Bilateralism in human expression has been so little observed. This is because we have not studied Mimism and Mimism is, one could say, **consubstantial** with Bilateralism. “Man is an interactionally and bilaterally miming animal.”” (Jousse 2000:238)
- “All these problems, ranging from the most commonplace and concrete to the most transcendental and analogical, should be posed and resolved through paysan gestes. When the paysan expresses himself, he takes as naturally to analogy as he does to breathing. Analogism is, so to speak, **consubstantial** with concretism. One has to be very skilful to distinguish between an objective, concrete expression and an analogical, concrete expression. What, then, judged through time eternal, is ‘the paysan geste’, other than a prestigious succession of concrete-objective and concrete-analogical mimemes? What is really striking about the vast ocular mimodramas of the Apocalypticians, is that their apparent obscurity comes precisely from the custom of pushing the analogy to the most extreme limit of concretism. At this extreme, it is practically impossible for us to identify the analogy again. It is this that may be disconcerting for those who are not born ‘paysans’ and who, therefore, have not themselves been formed, stylistically and scientifically, by paysan gestes and proverbs.
Paysan science has never changed, but we have never gone to the trouble of seeking it out.” (Jousse 2000:394-395)

See also Jousse 2000: 508, 591, *inter alia*.

□ **corporage-manualage - corporeal-manual expression - mimage - laryngo-buccal - langage/langue - language**

[impressing] [cinemimism] [Anthropology of Language]

Jousse identified as *primordial mode of expression* - ‘**corporage-manualage**’ - which precedes *langage* - the *laryngo-buccal* mode of speech which later translated into the mimographic mode of scribal writing: His perceptions of the expressive human capacity lie beyond the ethnic confines of Linguistics *per se* in the Anthropology of **Language** or the Science of Significant Gesticulation.

Jousse identified ‘**corporage-manualage**’ or ‘**corporeal-manual expression**’ or ‘**mimage**’ as the *expression* of the whole being through the movement of the body and hands. He identified this mode of *expression* as the most immediate and spontaneous of all modes of human *expression* as it engages immediate and total access to the visceral microscopic memory of the anthropos. **Language** - ‘**langage/langue**’ - is a form of *expression* reduced and localised to the articulatory mechanism of the *laryngo-buccal* mode and therefore proscribed in its capacity to express the geste holistically, which proscription becomes increasingly inhibiting as it moves into the algebrised mode of mimographism or writing.

Examples of Usage

- “Anthropologically the **Corporeal-manual Geste** is primordial. Progressively, and perhaps rather belatedly, the **Corporeal-manual Geste** was transposed onto the **laryngo-buccal** muscles without changing its gestual nature or its tendency to Bilateralism. **Corporage** and **Language** are simply two special refinements of **Mimage**: one is cinemimismical, the other, phonomimismical. **Language** as a medium of *expression* can never be completely independent of **Corporage-Manualage**. Like it or not, the thinking man expresses himself *with his entire human composite*; he never speaks simply ‘from the tips of his lips’, nor does he ever write simply ‘from the tip of his pen’. If a man thinks profoundly and *expresses* himself sincerely, his entire global being experiences the formidable irradiation of the Mimeme underlying *each* of the semantic phases of his Propositional Gestes. And this, as Palestinian Anthropology puts it so gestually:

b
with all his heart

c
and all his throat

d
and all his musculature

Corporage always tends to model and to bilateralize a wide variety of the structures of **language**; and, at each moment, it shows itself ready to reclaim its primordial dominance. It is impossible for man to rid himself of this doubly bilateral globalism. A single visit to the Wailing Wall in Jerusalem, to a school of the Qur'an, or even to one of our schools at the time the children are reciting their lessons balancing from one foot to the other, provides us with enough experience to convince us of this. More profoundly than even Buffon thought, '**Style is Man himself**'. The study of **style** proves to be one of the major branches of Dynamic Anthropology." (Jousse 2000:215)

- "What we have to investigate is something very much more profound than **language**, something much more primitive, more virginally anthropological: the **corporeal-manual** geste which is not yet transposed into the **laryngo-buccal** geste. True human **expression** is not **language**, reduced to the geste of the *langue*: it is the **expression** of the entire being ... In order to enter into these mechanisms, we have to become conscious of what primordial human **expression** is and study it in its virginity, its genesis ... As we delve deeper into anthropology, we will see that the true training of tomorrow will not be reduced to puny Graeco-Latin classical formations, but will extend to embrace gestualism understood functionally as a characteristic of eternal man." (Jousse 2000:61-62)
- "The slow transformation of **Corporage** into **Langage**, which I have just described and which took place over many thousands of years, also brought about a corresponding change from Mimographism into Phonographism in the anthropological evolution of writing.

Phonomimically emitted through the **laryngo-buccal** geste, sound is there at first only to reinforce, specify and perfect the audible signification of some **manual** mimismological and visible geste. Little by little, a sounding collaborator duplicates each Characteristic or Transitory **manual** Geste. There comes a time when the multiplicity of sounding gestes is able to decode and counterbalance the multiplicity of **manual** gestes precisely: **Corporeal-manual** Gestes and **Laryngo-buccal** Gestes are on a par.

Although the sounding **laryngo-buccal** geste is less expressive, it also uses energy more economically than the **corporeal** or even the **manual** geste, and it gradually begins to dominate. **Corporeal-manual** Geste becomes increasingly dispensable and is progressively reduced. The **Laryngo-buccal** Geste prevails more and more and starts to gain an independent life of its own. At this point the roles of **Corporage** and **Langage** are inverted.

The all-powerful **corporeal** geste becomes simply an aid to the oral geste. And this aid, now useful although not indispensable, is progressively neglected and tends to disappear almost completely." (Jousse 2000:89)

- "**Language** has too often been studied purely in terms of its ethnicity, which is a serious mistake. Once a **language** has adopted an ethnic form, it is no longer truly a means of **expression**. In such instances, we are no longer following the behest of what is Real and concrete, but responding to the direction of the members of a given ethnic milieu. We need to go much deeper and further, into informing and explaining Mimism. In the same wise, the role of the mouth can only be understood in terms of the whole human being, which is why I place the study of the **Laryngo-buccal** mechanism *after* the explanation of the Global mechanism. This process becomes illuminating immediately the mechanism senses the immensity of the creative force of Mimodramatics pouring in, in its entirety.

Once again the Palestinian milieu proves to be a valuable informer. Once the Global **expression** has been transposed onto the **Laryngo-buccal** mechanism, we no longer see Jahvé Elohim project the Adam-Anthropos, 'according to his Mimeme and according to his Analogeme', into the modelled earth. Later, in the second Recitatives of Genesis, placed first only when it was put-into-writing, we will see the transposition of the creating gestes, onto the oral mechanism:

And the All-Mighty memrâised:
"Let there be Light!"

and there was Light ...
"Let there be Stars!"
and there were Stars ...

But let us not forget that with the Palestinian Elohim, geste and word are one and the same act, the *Dâbâr*. His word causes something that endures to emerge from nothingness.

And we will see later how this eternal and creating Word become Nabi and Rabbi in order to teach and inform men.

And the Memrâ became flesh ...

Even so, we have not yet accessed this formidable and sublime reality." (Jousse 2000:158)

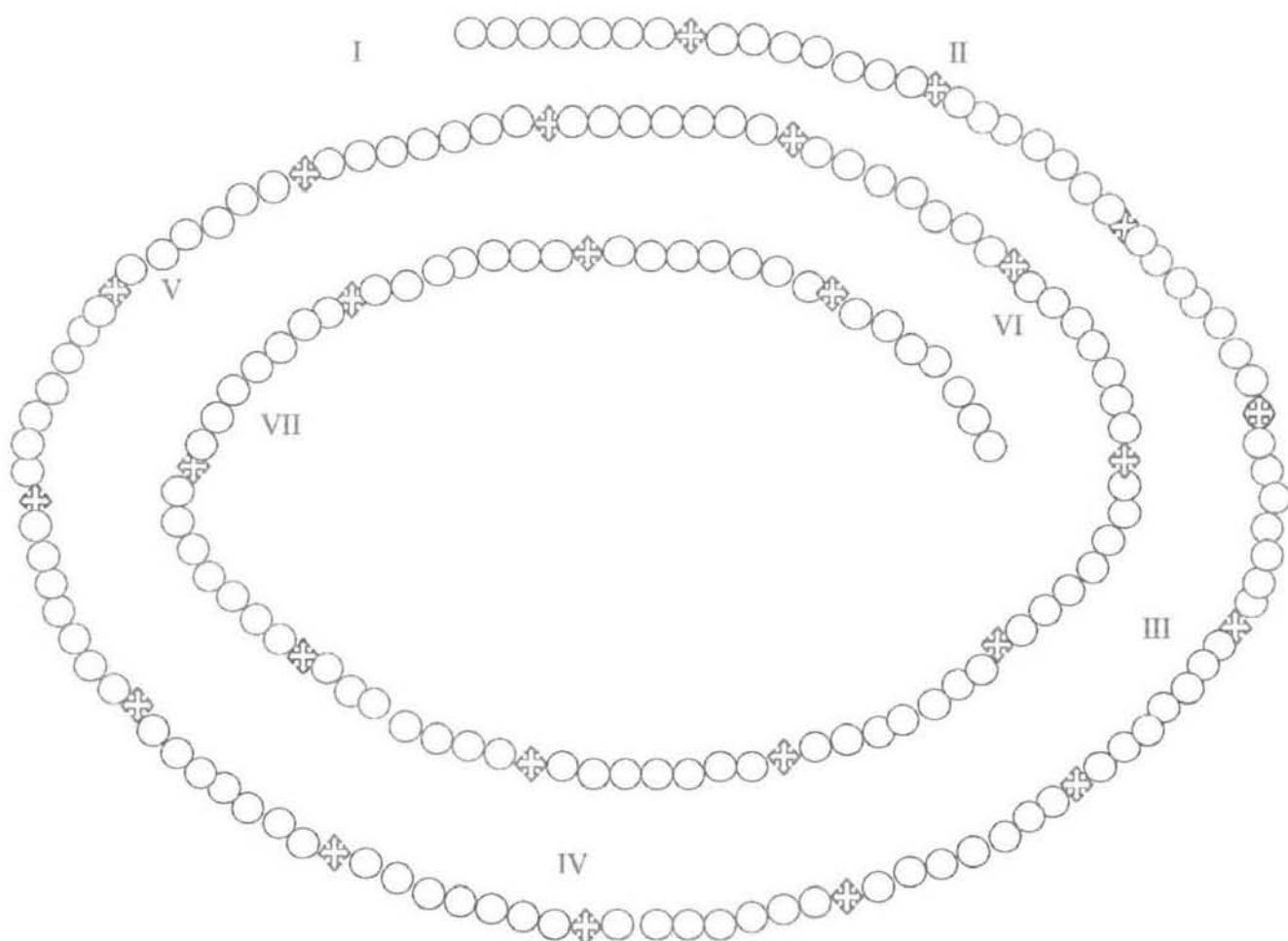
See also 2000: 21, 23, 61, 69, 70, 71-72, 73, 75, 78, 80-81, 85, 214-215, *inter alia*.

□ **Counting-necklaces/Necklace-counters: initial, elementary, primary, primordial, principal, basic' and 'elaborated, supplementary, intercalated'**

[Sedêr-Séfêr] [Pearl-Lessons] [rosary] [logic]

Jousse identifies the '*Counting-necklace*' (sometimes referred to as a '*necklace-counter*') as the string of beads used to aid the recall of an Oral-style recitative. In modern terms, we would call such an article, a rosary, but it would be a poor comparison: the *Counting-necklace* was used for much more than merely recording the number of repetitions of a chant, prayer or injunction. The *Counting-necklace* constituted a memory-aid in the form of a material representation of an Oral-style text: "a system of pagination, to maintain order and cohesion among the innumerable leaves of the living books psycho-physiologically latent in the "human compound" as a whole, and more especially in its wonderful laryngo-buccal mechanisms" (Jousse 1990:221). The *Counting-necklace* was a story in beads, as it were, serving much the same purpose and in much the same way as an Amerindian quipu or a Navajo mourning wand. The *Counting-necklace* was held in the hand of the Reciter while the recitative was being presented: as the story unfolded so the fingers of the Reciter would move from bead to bead, each bead in turn indicating to the Reciter the progress of the recitative.

The following diagram, adapted from the diagram taken from among Jousse's papers shows the construction. of how Jousse perceived the 'primordial' or 'primary' *Counting-necklace*.



This *Primordial or Primary Counting-Necklace*, attributed by Jousse to Kephâ-Peter, consists of seven numbered divisions: Jousse records that the first and the last divisions of such *Counting-necklaces* were usually stable and historical, and told of the birth and death of the Rabbi Iéshou"á, while the rest dealt with doctrinal or teaching material, i.e. the Deeds and Words of the Rabbi Iéshou"á. The divisions in this instance each consist of seven beads. Such sets Jousse termed 'septenaries'. He termed sets of ten beads, 'decaneries'. In this example,

- Division I consists of one septenary,
- Divisions II, IV and VII consist of four septenaries each,
- Divisions III and V consist of three septenaries each,
- Division VI of six septenaries.

While the string is constructed to reflect the structure of the Oral-style recitative as a whole, each bead represents a specific part of the recitative. Jousse named such specific parts or beads, 'Pearl-Lessons' arguing that they were 'pearls of ancient wisdom' used for teaching and learning.

At one point Jousse contemplated calling the **Counting-necklace**, an 'orderer-counter', a neologism from 'ordre' to emphasise the significance of the order, and therefore the logic and the rhythm, of the **Counting-necklace**.

Counting-necklace (elaborated; supplementary; intercalated)

There are no references to the **elaborated; supplementary; intercalated Counting-necklace** in Jousse 2000, the construction of which is described in Part Two Chapter Three of *Memory, Memorisation and Memorisers in Ancient Galilee*: e.g. "In that same Palestinian Ethnic milieu, if we did not have the catechist, Shâ'oûl, and Loukas, his encoding Sunergos who was later to become a scripter, I have to admit that I never would have suspected the origin and the originality of the second row of Pearl-Lessons of Kephâ's **Counting-necklace**. I would have assumed that Kephâ himself, who dropped many things other than the second row of the **Necklace-counter** along the way, had merely begun with the half-section of the Sayings in the second Strand of the Pearl-Lessons, which is quite simply the Rhythmo-catechism of Iéshou'a on the Mount, in his Roman catechism. No-one would ever have accepted that Kephâ did not know the recitatives of the Rhythmo-catechism on the Mount, at least not in the same arrangement of the Strand as did Mattai and Shâ'oûl." (*Memory, Memorisation and Memorisers in Ancient Galilee* 300)

Examples of Usage

- "The cosmos is an uncounted **necklace** of unconscious 'tri-phase Pearls' which will become, from genius to genius, a **Counting-necklace** of conscious Pearls. 'In the Beginning was the sevenfold **Counting-necklace**'. In this, we become immediately conscious of the Palestinian Genesis and of its septenary global and oral, ordered and counted Mimodrama.

There, the 'Earthling' became for the first time septuply conscious of the Earth. Unconscious Earth he was, conscious Earth he is, unconscious Earth he will become once again. Will he become entirely unconscious earth again? This is the enigma of the earthly paysan, the anthropological enigma. This is Mimism." (...) Therefore, by adding new '**Counting-necklaces**' to the innumerable traditional **Counting-necklaces** which will have modelled him, the 'Earthling' will become one with the earth and the spirit of the earth.

And the Global Oral-style tradition will be the transmission, from Anthropos to Anthropos, of a perpetually repeated and perpetually discovering **Counting-necklace**. (Jousse 2000:148)

- "The magnificent primordial and prototypic **Counting-necklace** closes, balanced by the concentrated rest of the All-Mighty on the seventh day. The whole operation has been effected, and described, in a balanced mnemotechnic septenary." (Jousse 2000:248)
- "One does not *read* the Bible. One does not *preach* the Bible, no more than one *preaches* the Gospel. One memorises these balancings globally, because all the formulas are pregnant with these bilateral, balanced, synonymic or antithetic, and gestually explicative mechanisms. These great explicative Mimodramas are filled with confrontations, fights and victories, each a part of a living and oppositional reality. This is the most splendid mechanism for the rearrangement of memory. It is not poetry but a system of counting: a '**Counting-necklace** of Pearl-Lessons'." (Jousse 2000:250)
- "*Sêder-Sêfer* should always be precisely highlighted in Biblical texts. *Sêder* meaning 'ordering'. *Sêfer* meaning 'counting'. For all 'ordering' and 'counting' is made to be carried orally. How does one translate this into a language which is as authentic and as expressive as it is possible for it to be? One could say 'orderer-counter', but to be faithful to the logic of the Palestinian metaphor of the Pearl-Lessons, I have chosen **Counting-necklace**." (Jousse 2000:592)

- “Kêphâ, the head of the memorising Qehillâ-assembly of Jerusalem that re-gathered in the Cenacle, had put in order and counted the Aramaic oral *besôretâ*-announcement, constituted of the seven simple or multiple septenaries of the vast **necklace-counter**. This *besôretâ*-announcement, the Deeds and Sayings of his Rabbi, which Kêphâ arranged and grouped methodically into Pearl-Lessons would become the Gospel his co-apprehenders would carry throughout the world. In doing so, Kêphâ was only carrying on the tradition he found in the septenaries of the *Genesis* accounts, in the *Song of Songs*, and later in the *Apocalypse of Esdras*. And to begin, he had only to use the septenaries of Mâriâm and Joseph as the **initial** and **complementary** septenaries.

Open what you call the *Gospel of Matthew*. At the beginning you will find: *Book of the genealogy of Jesus, the Messiah*.

What is this Book, this *Biblos*? Under the Greek word which is encoded, and which generally is understood as a written system, there is another word, *Sêfer*. This ‘Book’ is not a simple book for reading but a necklace of recitations. It is a **Necklace-counter**. It is simply the detailed accounting of the genealogy, the ‘Computation of Generations’ of Iéshoua the Meshihâ, son of David, son of Abraham. We have there the most beautiful mechanism of anthropological interaction:

So and so engendered so and so ... So and so engendered so and so ...

The **Necklace-Counter** of recitational septenaries are well-illustrated in:

From Abraham to David:

fourteen generations.

From David to the transmigration to Babylon:

fourteen generations.

From the transmigration to Babylon to Iéshoua the Meshihâ:

fourteen generations.

We find ourselves before a **necklace-counter** splendidly fashioned for oral transmission. If all this was done only to be written, we would not have all that mnemotechnical computation and organization. What we have there are recitational pearls with the possibility of counting them. But to understand this best we would have to be able, like those sent, to provide each of these generations with its whole story ...” (Jousse 2000:594)

See also Jousse 2000:248, 312, 259, 592, *inter alia*.

“DDDD”

□ **Dâbâr - Pitgâmâ - Petgâmâ - Pitegâm - formulaic lesson - prophetic saying**

[word] [geste]

Dâbâr - the creative geste, the geste of making meaning, the 'doing' in the 'saying', is understood in literate terms as 'The Word of God', which presents a problem in the context of an Oral-style milieu, because 'word' can have no reference in a gestual-visual/ oral-aural context: word only has reference in an algebrised, i.e. written context. The centrality of the '*dâbâr*' in the processes of memorisation and Oral-style improvisation and composition are made clear in the examples of usage which follow.

Petgâma is the Aramaic for the Hebrew equivalent of '*Pitegâm*' which is 'word' understood as 'the smallest unit of rhythmic expression of the psycho-physiological anthropological whole' given that the expressed word is understood as a stream of sound which is reduced from the 'corporeal-manual' whole and localised in the 'laryngo-buccal' mechanism.

Examples of Usage

- "The Palestinian ethnic milieu has fortunately been that laboratory *avant l'heure*: it has pushed the question of the Geste, the *Dâbâr* to the point of sublimation. Basically, the *Dâbâr* is the verbal geste. *Dâbâr* means corporeal geste and oral geste. Our epics in Palestine, our *Chansons de geste* would be called: 'Songs of *Dâbâr*', which is why it is necessary to employ the word 'geste' in order to understand the rapport between them: Corporeal Geste and Oral Geste. Then we will be able to differentiate precisely between what will be translated by *action* and what will be translated by *parole*, *speech*. The common factor is the word *geste* as in Corporeal Geste and Oral Geste" (Jousse 2000:302).

- "But primacy is given to the global interactional geste. Such are, for example, the gestually and *analogically explicative* Mimodramas of the Palestinian Genesis, which are not myths in the common sense of the word, but an attempt at explication.

The Palestinian Invisible One was revealed by the creation of the universe. Currently we speak only in terms of energy, of the action of energy on matter. The Palestinian milieu continually addresses this All-Mighty Energy, which reveals itself not only as the transformer, but also as the producer of matter. This, the *Dâbâr*, is omnipotent and reifying: the All-Mighty made all things from nothing.

Whether you say: "In the Beginning was the Energy", in other words the potential geste par excellence, or: "In the Beginning was the Geste", or: "In the Beginning was the *Word*", or: "In the Beginning was the *Memrâ*" as is said by the great Mimodramatist Iohânân (John), what you are always seeking is the Maker. It will be within this vast arena of Mimodramatics that you will be able to study the gestes of the Invisible One" (Jousse 2000:140).

- "But let us not forget that with the Palestinian Elohim, geste and word are one and the same act, the *Dâbâr*. His word causes something that endures to emerge from nothingness." Jousse 2000:158)
- "In the Tôrâh, all is Geste, all is *Dâbâr*, but not all is parole. This polysemantism comes into play at the precise moment when one knows that speech is simply a reduction of action." (Jousse 2000:304)
- "We begin to understand how truly anthropologically accurate the Palestinians were in giving to the Hebraic and Aramaic word *Dâbâr-Pitgâmâ*, not only the meaning of 'word' (*parole*), but also and especially, the meaning of *geste*, because the verbal always tends to make itself global. The term expresses its meaning dynamically, which is what our present algebrised vocabulary cannot render."

See also Jousse 2000: 144, 169, 302, 304-305, 335-336, 412, 581, *inter alia*.

□ Dead Sea - Essenians - *Scriptorium of Qoumrân*

[Rabbi Iêshou"â] [Besôrâh]

*Adopting as he does the perspective of Dynamic Anthropology, Jousse identifies the Oral-style evidence of the life and work of Rabbi Iêshou"â in his 'Deeds and Sayings' and the daily living performance of traditional and liturgical rituals, which engage the human memory in the replaying of the gestes of the Rabbi Iêshou"â: "Do this as a memory-aid of me". Jousse rejects the scrolls of the **Dead Sea** as a reliable record of the Deeds and Sayings of the Rabbi Iêshou"â because they are mimographic and therefore algebrised/algebrosed inert and static texts.*

Examples of Usage

- "Oh priests, you go to the caves of the **Dead Sea** in search of the unknown, when your bodies are suffused with it, your ordained hands are filled with it, the Mimodrama of your daily Mass is filled with it." (Jousse 2000:171)
- "What a prophetic warning Shâouîl of Giscala gives us:

Graphism gives Death

and Breath gives Life.

He comes to understand why Iêshoua, the paysan-Rabbi of pure Galilean Oral Style, when facing scholastic Judâhens, who were no less devouring of dead scrolls than the scholastic **Essenians**, formulated this totally harsh paysan and Galilean malediction:

	<i>a</i>	
	Woe to you	
<i>b</i>		<i>c</i>
Grammarians		Pharisees
	<i>d</i>	
	Comedians!	

you who do not want to know the living truth and who prevent others from knowing it, either by acts of commission or omission, or by a conspiracy of silence. This was because he found himself, not only faced with the putrefaction of 'whitened sepulchres', but also before a desiccation caused by paper and a dead language. And it is against these 'papyrovores' that he reacted with the living Breath, and with the Geste which is the living reality." (Jousse 2000:173)

- "That is why the *Memrâ*, incarnated in a paysan 'full of goodness and truth', did not call for the world-wide distribution of the **Dead Sea** scrolls. Instead, he sent out twelve healthy, living and rhythming Galilean paysans: while they were no doubt ignorant of the graphics of the scholars of the *Scriptorium of Qoumrân*, they were prodigiously and mnemonically knowledgeable in the oral Aramaic Targum, which were traditionally semantico-melodised from their first mimodramatic play and their first rhythm-melodic babblings:

<i>b</i>	<i>c</i>
We mimodramatised	We rhythm-catechised
and they re-played	and they repeated."

(Jousse 2000:196)

- "In the **Dead Sea** scrolls, we deal with the work of scribes, whereas here, we are dealing simply with a mother who rhapsodises in her native Galilean proverbs." (Jousse 2000:300)
- "It started with a mimismological cave in Lascaux. It continues with the mimographic inscriptions of Sinai. And it ends in the caves of the **Dead Sea**. These caves are doubly dead and thousands of feet distant from another cave, that of Bethlehem, whence came not a scribe of dead manuscripts, but a Paysan, a creator of living and life-giving gestes. The Palestinians truly believed that the One who would liberate the Palestinian land from the yoke of the Romans would come from the **Dead Sea** caves, and their environs." (Jousse 2000:396)

□ **Decanery - dizaine - septenary - septaine - septuply**
 [enchainment] [Counting-necklace] [Pearl-lessons]

Jousse uses '*septaine*' for a 'string of seven Pearl-Lessons' and '*dizaine*' for a 'string of ten Pearl-lessons'. '*Septenary*', an existing English word, meaning "a group or set of seven" (SOED) was used to translate '*septaine*', so '*decanery*' is derived from '*dizaine*'. '*Septuply*' derived from '*septenary*' means 'in the manner of sevens'. Jousse identifies the significance of sequences of sevens in a number of contexts, including the primordial creation, the Counting-necklaces of Kephâ-Peter and Mâriâm and the apocalypse of Esdras.

Example of Usage

- "Mâriâm's Counting-necklace is not the same as our rosary with its uniform *dizaines* or *decaneries*: "Hail Mary, full of Grace ...". The *septenary* of Mâriâm is altogether more profound. It carries the improvised and rhythmo-melodic and mnemotechnic repetition of the seven historical Recitatives of Rabbi Iéshou'a's Deeds and Sayings at the hearth in Nazareth. When Mâriâm rhythmized them in Aramaic targoumic formulas, she made this Counting-necklace which is, on the whole, in the form of *septenaries*. (*Memory, Memorisation and Memorisers in Ancient Galilee* p2C3, ed4, p6).

- "The triply bilateralised gestes are manifest in the great mechanism of *partage*, of partitioning. At the centre, there is man who distinguishes between the right and the left, between the front and the back, between the high and the low. So it is the symmetrically oscillating configuration of triply bilateralised man which identifies the *septenary*, or the seven-point, view of the world! This insight will make a critical contribution to the resolution of the problem of Knowledge.

In Genesis, Moses explains the system whereby the All-Mighty authoritatively arranges and classifies his creation into a majestic 'ordered' and 'counted' *septenary* which partitions and balances the world for all eternity. It is perhaps the only model of its kind. (Jousse 2000:246)

- "The magnificent primordial and prototypic *Counting-necklace* closes, balanced by the concentrated rest of the All-Mighty on the seventh day. The whole operation has been effected, and described, in a balanced mnemotechnic *septenary*." (Jousse 2000:248)

"Et vidit quod esset bonum,

said the Elohim of the Palestinian paysans after he had cast his slow, majestic *septenary* rhythms throughout the world.

And he saw that it was all good"

(Jousse 2000:277)

- "The Beginning of Time coincides with the Beginning of the Duration-World. The days scan, by an all-important *Septenary* rhythmic formula, the world's Creation in successive stages:

<i>b</i>		<i>c</i>
And it was evening		And it was morning
	<i>d</i>	
	Day one	

We see here that the Palestinian Day begins with the evening and not with the morning. As is the case in our traditional Liturgy, the Days are counted from evening to evening, not from morning to morning, and also not from midnight to midnight as in our legal time schedule.

We say: the Days are counted. The Numbers do indeed start with the beginning of the Days. As the Computation of the Numbers, of the Phases, of the Words and of the Cypher-Letters became more and more mnemo-technical, it was inevitable that this computation would play an increasingly great and increasingly invasive role among the Palestinian 'Sêferists' who were the disconcerting counter-

mechanics of the textual Atoms. In the Tôrâh, all is weighted, counted, and measured.” (Jousse 2000:477)

- “Kêphâ, the head of the memorising Qehillâ-assembly of Jerusalem that re-gathered in the Cenacle, had put in order and counted the Aramaic oral *besôretâ*-announcement, constituted of the seven simple or multiple **septenaries** of the vast necklace-counter. This *besôretâ*-announcement, the Deeds and Sayings of his Rabbi, which Kêphâ arranged and grouped methodically into Pearl-Lessons would become the Gospel his co-apprehenders would carry throughout the world. In doing so, Kêphâ was only carrying on the tradition he found in the **septenaries** of the *Genesis* accounts, in the *Song of Songs*, and later in the *Apocalypse of Esdras*. And to begin, he had only to use the **septenaries** of Mâriâm and Joseph as the initial and complementary **septenaries**.” (Jousse 2000:593)
- “There, the ‘Earthling’ became for the first time **septuply** conscious of the Earth. Unconscious Earth he was, conscious Earth he is, unconscious Earth he will become once again. Will he become entirely unconscious earth again? This is the enigma of the earthly paysan, the anthropological enigma. This is Mimism.” (Jousse 2000:148)
- “To achieve normalcy, we need to think and rememorate ourselves into a state of totally, **septuply** balanced being.” (Jousse 2000:248)

See also Jousse 2000:148, 476, 479, *inter alia*.

□ Deeds and Sayings

[Besôrâh] [Rabbi Iéshou"â] [Kephâ]

Jousse refers to the ‘miracles’ and ‘parables’ of the Rabbi Iéshou"â as his ‘*Deeds and Sayings*’.

Example of Usage

- “This *besôretâ*-announcement, the **Deeds and Sayings** of his Rabbi, which Kêphâ arranged and grouped methodically into Pearl-Lessons would become the Gospel his co-apprehenders would carry throughout the world. In doing so, Kêphâ was only carrying on the tradition he found in the septenaries of the *Genesis* accounts, in the *Song of Songs*, and later in the *Apocalypse of Esdras*. And to begin, he had only to use the septenaries of Mâriâm and Joseph as the initial and complementary septenaries.” (Jousse 2000:593)

□ disciple

[apprehending] [Rabbi Iéshou"â]

“The Rabbi taught his lessons to his Talmid, i.e. to his Apprehender, the one we term, in our algebrose and unexpressive fashion: the **disciple**.” (Jousse 2000:381)

Examples of Usage

- “When you read this, I will no longer be alive to stand before you, and this book will not be able to express adequately the extent of the miserable human suffering with which I struggled to find truth, with which I struggled with the phrase, the articulations, the rhythm, the balancing of phrases, the series of logical sequences, all which make up living human expression. You will no longer have my voice; you will no longer have my whole living and vibrating being, for man thinks and expresses himself orally with his whole body ...
In the written form, a completely different mechanism comes into play. From that moment on there is no longer direct contact from man to man. When the thought is cast in written form, the creation is achieved, but every reader will interpret that same thought idiosyncratically. That is why it was possible for someone to suggest that a **disciple** is sort of a traitor ...” (Jousse 2000:13)
- “This Palestinian ethnic active-learning was responsible for the development of the twelve Galilean paysan-artisans, Iéshoua’s re-players and re-iteraters, the **disciples**, who went out to evangelize the world.” (Jousse 2000:362)
- “I am a **disciple** of the great phonetician, Rousselot. He too was schooled by his paysan mother and he drew the auricular gestes of his doctoral thesis straight from *Les Evolutions phonétiques dans une*

famille paysanne de Cellefrouin (The Phonetic Evolutions of a Rural Family from Cellefrouin) (Paris, 1891)." (Jousse 2000:162)

- "I could identify with one of my most faithful and distinguished **disciples**, a Muslim deputy, before the Qur'anic words of Mohammed, when he readily makes the Geste of the Arab Nabi: 'Oh, you who envelop yourself in your coat ...'" (Jousse 2000:209)
- "And then we have the young Apprehender, Iohânân, not 'the **disciple** whom Jesus loved', as Graeco-Latinicists are quick to repeat, thereby committing an inadmissible pedagogical and ethnic mistranslation. Iohânân was the Apprehender whom Iéshoua preferred to instruct, and that is why the Pearls-of-Learning of Iéshoua's *superior* Rhythmo-catechism were memorised and rhythmo-catechised very precisely by Iohânân." (Jousse 2000:211)
- "The beautiful and evocative works of my **disciples** are well-known, the more so as they have turned themselves into 'verifiers' of and within the vast *ethnic laboratory*: Milman Parry on the Formulism of Ionic bards, Samuel Baud-Bovy on the Formulism of the improvisors of the Dodecanese Islands, Raymond Pautrel on the Formulism of the Palestinian mîshâlîsts, Bède Tchong Tchong Ming on the Formulism of the Chinese Cheu-King, and G. van Bulck on the Formulism of the Bakongo reciters. That a linguistic phenomenon as striking and important as Propositional Formulism was discovered and analysed so late is due to the fact that the attention of philologists was mesmerized by an ancient and universal grammatical misconception: that the 'word' is the basic unit of human expression. Such has been the belief of bookish grammarians, whereas the true basic unit of human expression is the 'proposition', the Interactional Geste. In all rhythmo-catechising ethnic milieux, the Interactional and Propositional Geste tends to be formulaic, thus to serve as a 'facilitating tool' to be used for oral composition and rapid and sure memorisation by everyone." (Jousse 2000:328)

See also Jousse 2000:40, 253, 356, 357, *inter alia*.

□ **Desgrées du Loû, Gabrielle** [rhythmo-pedagogy, Laboratory of]

While Jousse could identify the processes involved in the mnemonic Oral-style performance, he was not an expert practitioner: *Gabrielle Desgrées du Loû, a Breton paysanne, was able to realise in performance what Jousse conceptualised as having been the practice of the Oral-style rhythmers in ancient Galilee.*

Examples of Usage

- "Gabrielle Desgrées du Loû was, among the great many specialists I met during my term of research - a long time ago now - the only one who was able to understand the nature of the Semantico-melodism of a language, and to master all of the living oral mechanism of translation. What I asked from this young Breton woman was a true miracle of resurrection: to resuscitate the words of the living and rhythmo-catechising God which book-obsessed Philology had mummified in the bandages of Greek manuscripts. **Gabrielle Desgrées du Loû** sheathed these dead texts in the gossamer thread of her genius, transforming them into the verbal Rhythmo-melodies which forced the admiration of even the greatest specialists when they first heard her in the main amphitheatre of the Sorbonne, in 1928, during the first International Congress of Applied Psychology.

We all know that to encode Aramaic Oral-style recitatives rhythmically in any given language demands a knowledge of the most subtle articulations and rhythmisations of this 'encoding' language. I thus gave **Gabrielle Desgrées du Loû** the rhythmic recitatives which I had reconstituted into French from Targumic Aramaic. Little by little I was able to make her feel the essence of the Aramaic rhythm of the *Our Father*: I had given her the Aramaic formulae:

Abûnâ debishmayyâ

yitqaddash shemâk ...

At the same time, I would lend her live recordings by the German ethnologist Gustave Dalman of traditional melodies gathered in Palestine at the end of the last century for the preservation of oral traditions. It has been said very rightly: 'The women of Nazareth who go to the fountain with their pitchers on their shoulders or on their heads, Rhythmo-melodise melodies which were rhythmised maybe two thousand years ago or more ...' We were not intent on doing any archeology, but on taking up once again the mechanism of memorisation and recitation according to the laws of the living Oral Style. We had to develop a Verbo-melodic discipline whilst taking into account the homo-rhythmism of the rhythm of the French language and of the animating Rhythmo-melody. I obtained these traditional melodies for her by the dozen. She eventually succeeded in intussuscepting them into her deepest fibres, as alive and immediate to her as if they had been Rhythmo-melodies from the Vannes or Lannion regions in the north of France. In the first instance, I had provided her with the workings of Verbo-melodic mechanisms, and an introduction to the formulaic Targumic Aramaic mechanisms: these she translated into Verbo-melodies.

She would intussuscept all these living and traditional melodies, which I transmitted to her, globally and orally. They would remain living and vivifying within her and she would turn them into a 'Rhythmo-melodic Formulaic Style'. And through her, the mummified Apocalypses, the lifeless Parables regained Life and Gestes, Rhythm and Melody." (Jousse 2000:208-209)

□ diaspora: in Palestine - intra-ethnic; outside Palestine - extra-ethnic

[Apostles] [Besôrâh] [Metourgemân-Sunergos]

Once the Apostle-Envoys had rhythm-catechised the primordial Counting-necklace of Kephâ-Peter within the Kenishtâh of Jerusalem, they went out to recite - from memory and with the aid of the Counting-necklace and accompanied by a Metourgemân-Sunergos - the 'Deeds and Sayings' of the Rabbi Iêshou" at first within the confines of Palestine - 'the intra-ethnic diaspora' - and later beyond its borders in the Hellenistic world - 'the extra-ethnic diaspora'.

Examples of Usage

- "This mimismological formula, that we have already met several times, highlights the ethnic milieu in which the present historical mimodrama is being played. This is a milieu of the Global Style (or significant gesticulation by the whole body), which is transposed onto the lips and adapted to Oral Style. In this milieu one does not send handwritten texts, but living reciters. Those sent by Rabbi Iêshoua are the 'faithful' echoes of the Sender's recitation. Whence the profoundly pedagogical meaning of the Aramaic word *Hemanoûtâ* = Fidelity. This faithful echo could play in all its purity from Jerusalem, through Samaria, and right to the borders of Galilee. With slight differences of articulation, the Judean, Samaritan and Galilean Aramaic speakers could understand each other. They understood especially when it was this targumically formulaic, traditional language found in the recitatives of rhythm-catechetical Oral Style. What is more, these recitatives of Aramaic Oral Style were also understood by the Judaists in a number of the synagogues of the **diaspora** where Aramaic continued to be used alongside the language of the country of their dispersion. In western countries, such as Greece and Italy, the language was generally Greek." (Jousse 2000:415)
- "In the Aramaist Synagogues of Palestine and in some exclusively Aramaist Synagogues of the **Diaspora** (as there used to be in Corinth, in Rome, etc.), where teachers and auditioners were Aramaic speakers, this paraqliting lesson only served to realise, liturgically, the famous traditional precept (See *Meg. 74 d*): "As the Tôrâh was transmitted on the Sinai by an intermediary who was Moses, thus the Tôrâh will be retransmitted in the Synagogue by an intermediary who is the Paraqlîtâ-metourguemân".

But what, **in Palestine**, was purely a symbolical and liturgical rite, and of no great practical use, became a real linguistic necessity in the mixed synagogues **outside Palestine** where the auditioners almost always spoke different languages, some only understanding Aramaic, others only Greek. There, the Midrâshist 'spoke aloud', rhythm-catechising the Aramaic Midrâsh for the Judaist-Aramaists in a

loud voice. As the Midrâshist did so, the metourguemân-sunergos, his faithful and indispensable accompanist, would encode his message 'in full voice' into Hellenic language for the Judaist-Hellenists who no longer understood Aramaic. It would in any case have been somewhat unwise to proceed differently, and to elaborate a completely new special Midrâsh for the Hellenists. Had that been done, it would have resulted in the facile surrender of the formidable traditional and formulaic technique which had been slowly elaborated in scholastic Hebrew and Aramaic, by the Palestinian Abbâs.

One can understand why a *tannâist* (or midrâshist-explicator), and travelling teacher such as Rabbi Shâoûl of Giscala (since named Paul of Tarsus), always made sure that he was escorted by a full staff of Aramaeo-Hellenistic sunergoi-metourguemâns. Because he used the repeated and memorised *rhythmo-catechism*, Abbâ Shâoûl, the Galilean, 'preached' no more 'speeches' than did the Rabbi Iéshoua in the 'Sermon' on the mount." (Jousse 2000:522-523)

□ **discovery - observation - imagination - invention**

[research orientation] [research methodology]

*Jousse was most particular about the source and kind of data which informed his insights: he was wary of his insights being clouded by 'invention' or 'imagination'. He insisted that genuine **discovery** was the result of objective microscopic and macroscopic **observation** of human behaviour and the "bringing together of ideas susceptible to being connected, which have hitherto been isolated". (Jousse 2000:54)*

Examples of Usage

- "We have in us great numbers of interactions of which we are totally unaware, except at very rare and privileged moments. All great scholars have experienced this. How many geniuses have made **discoveries** whilst sleeping and Things were 'being thought' in them!

Just as the scholar can be played by his scientific mechanism, so can ordinary man be played by a morbid and numbed impulse.

While the Consciousness of Mimemes can turn into an abnormal obsession, it can also become supra-normal. Such is the mechanism of the **discoverer**. "How did you **discover** Universal gravity?" "By always thinking about it". It was constantly 'being thought' in him and he let himself be processed by this focused obsession. While caught up in his research mechanism, an apple fell in front of him. What was his problem? The moon. At that moment the formidable mechanism of association, which until then had not happened, slipped into gear: the apple falls – the moon falls. It has been said quite rightly: "**Discoveries** consist of associations of facts which can be connected, but which have, thus far, not been connected".

The true creator is unconscious of his moments of creation. What is most powerful, most eternal in ephemeral man is often what comes to him unsought.

The whole unconscious of the intussuscepted reality is re-played in the genius. A genius cannot not **discover**. His entire mechanism of intussusception is orientated, and plays continuously. And that is why a genius could say what Iéshoua's Reciters said when they were ordered to keep quiet: *Non possumus non loqui* "we cannot not speak". We cannot not *express* what is in us, in spite of the pyres, the scaffolds and the crosses ..." (Jousse 2000:125-126)

- "For the **discoverer** needs to be **discovered** himself. Such **discovery** will only be possible through the mediation of those few elite **observers** who are able to sympathize intellectually with the genius of the **discoverer**, and to follow in the path which he has opened." (Jousse 2000:134)
- "To the anthropologist falls the task of **discovering** the fundamental laws of the interacting mimer-anthropos. As these laws are gradually **discovered**, the anthropologist will have to create a clear, precise terminology to handle them. The other, increasingly specialized, scientific disciplines (Psychiatry, Psychology, Pedagogy, Linguistics, Philology, etc.) will have the responsibility of

meticulously following to its conclusion the play, or the disarray, of these great laws through an indefinite multiplicity of particular facts." (Jousse 2000:216)

"The Anthropology of Geste is synonymous with the Anthropology of Mimism, which is no longer an inert instrument for the analysis of man, and reveals, in effect, a whole experimental laboratory to us. Man becomes aware of man: the experimenter is simultaneously the experimented. Man is no longer 'this unknown': he becomes his own **discoverer**. The only person one can know well, is oneself. But to know oneself well, one must **observe** oneself thoroughly. The true laboratory is an **observation** laboratory of the self, so-called because it is difficult to learn to see oneself. That is why it is necessary to create what could best be called 'Laboratories of awareness'." (Jousse 2000:25-26)

- "The true **observer** synthesises first, for he can **observe** nothing which is not part of a whole. But then he goes back to verify and confirm each one of the gestes in detail. That is the moment of verification." (Jousse 2000:57)
- "I knew, as did Jean-Pierre Rousselot, one of the founders of Experimental Phonetics, that the careful **observation** of nature always yields more than we expect, and so I had only one fear: that I might **imagine** rather than **observe**." (Jousse 2000:61)
- "That is why, following in the footsteps of my masters, Janet and Dumas, who were psychologists of human behaviour, I have created the Anthropology of Geste and Rhythm, the dynamic synthesis of my objective **observations**." (Jousse 2000:113)
- "I have repeatedly claimed that I owe my contribution to these scientific **discoveries** to my mother. It is true to say that I am able to contribute something new in this arena of linguistic training because of the authentic, spontaneously and unintentionally 'experimental' behaviour of my mother: no sooner was I born, than cantilenas were being sung over my cradle. My mother had an extraordinary memory. As she was an orphan, she was raised by her totally non-literate grandmother, who taught her her own personal oral repertoire of the ancient cantilenas of the Sarthe region. My mother, who went to school for three winters only, never saw these cantilenas in any written form. In infancy, I came to consciousness amid the rocking motions of these cantilenas, and, even now, whenever I reflect, it is those very first rocking motions that I relive within myself. It is both strange and significant to **discover** the extent to which those first rhythmic experiences influence the whole of a human life. My hypersensitivity to the role of rhythm can only be attributed to this training which took place even before my consciousness was fully awakened. The rocking of the rhythm of those songs, and the songs themselves, inevitably informed the whole infinitely extensive system constituted of my receptive fibres." (Jousse 2000:15)
- "I set about gathering facts, slowly and methodically, taking great care not to **invent** any perceptions or evidence. (...) To my personal ethnographic **observations**, I have added information gathered during numerous conversations with explorers and missionaries. The written accounts of acutely perceptive **observers** of the 'Ethnic laboratory', especially those of the last three centuries, have been equally valuable to my research orientation." (Jousse 2000:31)
- "The science of the Anthropolos can no longer be satisfied with vague verbal formulations. It needs **observation**, and **observation** is characteristically long and slow. What I bring to you here is a science based on fifty years of **observation**."

When I started **observing** the anthropological and ethnic mechanisms of human memory, I found that the solutions posited for problems were based mainly on the strength of affirmations and negations of bookish amnesics and outdated metaphysicians. Only a pen-pushing theologian, for example, would decree that 'the Apostles, illiterate people', could not possibly have retained the 'Sermon on the Mount' by heart. So, I **observed**, and understood quickly that what had to be created was an Anthropology of Geste and Rhythm and not a Psychology of Geste – and that this Anthropology of Geste and Rhythm should not be founded only on the **observation** of a few individuals from our ossified and algebrose Written-style ethnic milieux." (Jousse 2000:130)

- "I do not contaminate my experiences with assumptions or conjecture. I am, on this point, a disciple of Pasteur. I begin with a void in my thinking to ensure that no **observations** are contaminated. From

such uncontaminated **observations**, I make my *abstraction of algebremes*. While the mechanism is concrete, and algebraic, the expression of its meaning is not algebrose, but algebraic, so that it will be easy to handle and classify." (Jousse 2000:564)

- "But we judge people too easily by the number and thickness of books they have written, when they should be evaluated on the basis of the quantity and quality of the reality they have comprehended. Those who have made genuine **discoveries** and have contributed to science, are those who have put their books aside and started their study from reality." (Jousse 2000:18)
- "I have pursued my work with the prudence that should characterize all studies of ethnic milieux that differ from ours, and especially those of the past ... Above all, we must be wary of value judgements that threaten to distort our **observations** ..." (Jousse 2000:58)
- "This demonstrates how dangerous it is in scientific matters to *imagine* instead of to *observe*. Lack of objectivity results in the rapid proliferation of pseudo-problems and apparently insuperable difficulties." (Jousse 2000:35)
- "While I did not **discover** Universal Inter-attraction, I was the first to formulate the *Law of Universal Interaction* which we will see reappearing, inexhaustibly, as: an Acting One – acting on – an Acted upon. There is no such a thing as a separate force, an independent energy or complex of energies. The complexity of Universal Interaction interacts incessantly in the tri-phase pattern of:

an Acting One
acting on
an Acted upon"

(Jousse 2000:111)

- "I am quite overwhelmed that my dear old master, Marcel Mauss, at the *Ecole des Hautes Etudes*, gave a very complimentary discourse on my fortunate **discovery** of the word 'intussusception' and its use in my first treatise on the Oral Style! I cannot get over the enormity, that in the word 'intussusception' I **discovered** my entire second treatise on Global Style!

But I had to proceed slowly, in such a way that I felt things unfolding very gradually and only after days of meditation focused on a single minute point, which, at first glance, seemed to be of no importance ... Now I compose the ideas in separate little mimodramas that are interconnected by the common *geste* of *intussusception*. One cannot **imagine** what profound, unsuspected 'relationships' one **discovers**! There is truth in unity!" (Jousse 2000:576)

- "It is clear that my vocabulary dealing with imposition is based on impartial facts. When one **discovers** what is real, there is no need for **invention**. **Observation** suffices." (Jousse 2000:431)
- "From their earliest childhood, Rabbi Iéshoua from Nazareth and his Talmid or Apprehenders, orally memorised these oral targumic traditions, and, in their mature years, drew from them the traditional Aramaic formulae and the rhythm-catechistic structures of their Besôretâ or oral, doctrinal and historical Announcement. Had these formulaic oral Targum not been recorded precisely in writing, it is unlikely that the formulaic nature of the neo-testamentary Greek texts, which are, whether we like it or not, the foundations of our civilisation, would have been **discovered** by modern and Palestinian stylology. Even if, in spite of everything, the formulaic nature of the Greek encodings had been **discovered**, their formulaic re-encoding into their primitive Aramaic forms would have been impossible. Stylologists would not know, or have known, how to **invent** the traditional ethnic formulae. Like the Palestinian berâ, the stylologist can only access the traditional formulae from the ethnic milieu itself, before meticulously analysing their subtle rhythm-semantic interplay." (Jousse 2000:500)
- "We re-play, incessantly and continuously. And we will either have Rememoration – which is objective re-play – or **Imagination** – which is a combination of re-plays adjusted to a common form. In some people, ocular re-play will be the main 'player', in others it will be auricular re-play. My own re-play is always global, which would explain the inclination and orientation of my mimismological research towards 'Human Globalism'." (Jousse 2000:128)
- "From a methodological point of view, the positions which I am defining for you are reliable approaches to research. Have I **discovered** everything there is to be **discovered**? Alas, I have worked far too extensively to give you a facile assurance that research can ever have a final result. I continue to

work towards an ever-receding goal ... (...) I will never know the essence of the phenomena. I can only access solutions which attempt to bring us closer to the ultimate phenomena ... My role is not to exhaust the questions, which is impossible anyway, but to show you their complexity ... I do not pretend to reach the end of the path. I can only say: 'This is the way to go'." (Jousse 2000:58)

See also Jousse 2000: 16, 17, 18-19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 34, 35, 40, 42, 44-45, 46, 47, 55, 57, 60, 61, 72, 77, 78, 79, 81-82, 86, 94-95, 100, 110, 108, 113, 117, 119, 123, 128, 130, 132-133, 134, 135, 139, 149-150, 152, 155, 156, 160, 201, 216, 243, 254, 281, 285, 287, 323, 373, 423, 431, 458, 500, 564, 576, 578, 597, inter alia.

□ Doublets and Variants: equivalence - equation

[formulism] [mnemotechnical devices]

Jousse identifies the capacity of the formula to be either 'identical' in the case of 'the doublet', or 'equivalent but different' in the case of 'the variant'.

Examples of Usage

- "In the full etymological sense of the word, these are 'texts' or, in other words, structural 'webs' of formulae which have been traditional as a result of unceasing memorisations and recitations for a greater or lesser extent of time. They are also 'fluid' in the sense that any one formula from a formulaic recitational whole can either be replaced by another formula of approximate *equivalence*, or be omitted, or, on the contrary, even be emphasised by one or several other formulae, etc. For example, the second formula of the following formulaic binary recitative can be recited with any one of these *equivalences*:

And he saw him	and he fell to his face
And he saw him	and he fell at his feet
And he saw him	and he fell to his knees
And he saw him	and he fell to the ground'

(Jousse 2000:334)
- "Human Mimism is not brutish mechanism. This is why the living 'personal *equation*' in the gestual replay of the young anthropos has to be taken into account, for it intelligizes and is therefore quick to interpret." (Jousse 2000:88)
- "But scholastics is not our domain. We are dealing here with neither dogmatic theology nor with exegesis, but only with the Anthropology of Mimism. The focus of earlier exegesis, it has been condescendingly suggested, busied itself only with the gathering of *variants* providentially scattered throughout the fields of manuscripts. This is probably inevitable, notwithstanding far better suited methods and appropriate guidance. Nevertheless, it should not be the point of departure. Let us remember that: 'In the Beginning was the Geste' not 'In the Beginning was Philology'. To think that we have only just started to see titles such as: 'Jesus in his time', and 'Jesus in his land, Israel'!" (Jousse 2000:168)
- "We need to consider for a moment the analogous role played by the rhythm-catechetical system in the memorisation of proverbs, and wonder afresh at the ignorance of its function and power, and therefore its neglect, among teachers:

	<i>a</i>	
	<i>Ciel moutonné</i>	
	A fleecy sky	
<i>b</i>		<i>c</i>
<i>pomme ridée</i>		<i>femme fardée</i>
a wrinkled apple		a woman made up
	<i>d</i>	
	<i>ne sont pas de longue durée</i>	
	will not endure for long	

Or, with one of the recitational ‘synoptic’ **variants** which are as numerous in the Oral Style of our proverbs as in the Palestinian Oral Style:

<i>b</i>	<i>c</i>
<i>Ciel pommelè</i> A dappled sky	<i>femme fardée</i> a woman made up
<i>d</i>	
<i>ne sont pas de longue durée</i> will not long endure”	

(Jousse 2000:219)

- “The contents of the Greek text, presented here *provisionally*, is that of the critical edition by Merk (Rome, 1933). In the future, a thorough search for an objective choice of the different **variants** presented by the manuscripts, will have to be meticulously carried out within the terms of the traditional formulism of the Aramaic Recitatives.

Special typographic signs will be used as follows:

Abbreviation by omission:	(.....)
Abbreviation by condensing:	(+++++)
Indication of a defective Binary or Ternary:	(oooooo)

I think it would be useful to the reader if I gave two complete accounts of miracles.

By referring to the Greek text, one will see that the blank sections (marked by o o o or + + + or . . .) are supplemented by the formulae used in some other account by Mark, Luke or Matthew.”

See also Jousse 2000:171, 206, 343, *inter alia*.

□ Dream

[bringing-into-consciousness] [play]

“How mysterious a Mimage is the **Dream**! But I do not say ‘langage’-of-the-tongue, for in the **Dream** all the fibres of the Anthropos are in play and in re-play. It is Mimism operating at large. A **dream** is no more than the exact or combined re-play of the immense unconscious which is within us. We are not present in our **dreams**, but they are present in us. The value of **dreams** lies precisely in that the mechanism plays itself without calling on us. The **dream** is a continuous, global, kinetic re-play in the sense that the re-play mechanisms will only halt when we die. Only suicide can *voluntarily* and tragically halt this living film. The **dream** is cinema dating back to ... the garden of Eden. We are no more than **dreamers**; beings, in other words, who re-play their Mimemes. What has been called the ‘association of ideas’ is in fact no more than a ‘combination of Mimemes’.

This ‘re-play’ is readily called thought when it happens while we are awake, and **dream** when we are asleep. But what is anthropologically real cannot be segmented. In fact, there is neither sleeping **dream** nor waking thought. The mechanism at play is exactly the same in both.

Because the analysis is difficult, I have focused on the ocular **dream** which is the most frequent, the hyperaesthesia of our ocular mechanisms notwithstanding. That is why the **dream** is, in us, more or less synonymous with vision. But the **dream** re-play is no more ocular than it is corporeal, manual, auditive, pituitary or papillary. Our mouth waters just as much when we **dream** as when we have before us a dish which we enjoy. And our pituitary mechanisms play just the same as when we actually smell perfume. The fact is that we **dream** with our whole bodies. Once sufficiently refined recording technology is available, we will be able to capture and record everything that is played in our various human re-play mechanisms.

In normal circumstances corporal-manual **dreams** go unnoticed, except in cases of somnambulism – for in these cases one is forced to realise that everything re-plays through the whole being. What is most curious is that somnambulists are capable of extraordinary feats. This is because they

are guided solely by their gestes. The play of consciousness, which would cause vertigo, does not interfere with the geste during a **dream**.

The **dream** is both normal interactional re-play, and is always about interactions. It therefore unfolds logically and establishes links through concrete mechanisms. We do not understand **dreams** sufficiently in terms of the concrete, which is why we find them incoherent. But a series of Interactional Gestes is extremely coherent when it is hooked up to a geste which sets off the subsequent geste. This unconscious system of linkages is perfectly coherent, as long as we remain within the gestual system.

All these re-plays unfold in admirably ordered Mimodramas which are concretely linked up and therefore 'composed'. This is the reason why some authors turn their **dreams** into stories, and make novels from their **dreams**. **Dreams** and novels go together. Novels are only **dreams** which are subsequently 'directed'.

I could include at this point those **dreams** which are phonetic or verbo-mimismological re-plays. Being only a re-play, the **dream** is able to render very objective representations of sounds and words. Auditory types of individuals will recognise themselves here. The rhythm-verbal **dream** re-plays particularly vividly in poets, in orators, – in all those who, among us, handle the word.

I could equally mention here the very mysterious mechanism of traditional Improvisers. I was once told by a Basque shepherd: "When I **dream**, I **dream** in improvised formulae".

Whether waking or sleeping, the cause of this great **dream** mechanism is no longer unknown when one studies it in the light of the Anthropology of Geste and Rhythm. But just try to control your **dreams**! And yet, in some people, automatism may be successfully directed transcendently. But that is genius.

The **dream**, an intermediary 'Mimage' of the Invisible(!), is found in all ethnic milieux. We will study it in the Palestinian milieu. We will see it at work in visions, in the Apocalypses – one of the splendours of this great mechanism of the Palestinian Invisible. The *Nabis* who are 'under the Breath' both see and hear; and we will also explore the wonderfully insufflated rhythm-catechisms of the *Prophets*. Without going as far back as that, let us think of Joan of Arc: whatever her cause, no-one can deny that hers was a case of a splendid human energy which, originating from these auditions 'under the Breath' was organised, expended and rendered effective.

I am only skimming here – and that almost surreptitiously – an ocean which could yield as yet unknown secrets of the greatness of human thought-play. But even now I can sense that there is much greater depth in such an ocean than in simple writing traced on a piece of paper – and yet, it is to such writing that we reduce, all too readily, that which is perfect in Human expression.

The human being is subjected to a waking, or sleeping **dream**, and is re-played. The normal *Anthropos*, in turn, tends to raise his spontaneous mechanisms into consciousness so as to be able to orientate and to direct them. This is what is called the Will.

Man's great strength lies in knowing how to play on the mechanisms accumulated in him and how to make them proceed, smoothly or by jerks and jolts, from absolute unconsciousness to full consciousness and ultimately to utilisation." (Jousse 2000:122-126)

□ **dynamo-genesis - dynamogenises - dynamogenic - dynamo-genisation - dynamic - energy - active - motion - vital - living**

[Anthropology: Dynamic Anthropology] [Mechanics]

"Etymologically, "*dynamogenesis*" means creation or acquisition of *energy*. We take the word in the sense of the release or the opportunity for the release of *energy* in the individual therefore *dynamogenesis* should not be confused with an increase in the supply of *energy* resulting, for example, from nutrition. *Dynamogenesis* - release of *energy* - constitutes a momentary increase in *energy*, but involves in the long run a consumption thereof." (Jousse 1990:19) "We saw above that "an explosion [of sound] makes one's whole body start. The slightest sensation gives us an identical if invisible jolt: if we do not always feel it, it

is due to its being too subtle or our sensibility not subtle enough" (JAMES: II,372). "Nervous diffusion is comparable to the propagation of an electric current through a network of conductive wires. If there are motors at certain points on the wires they are, to some degree, **activated** as soon as the current of **energy** enters the network. The same applies to the nervous current sparked off by some stimulus; as soon as this current enters the nervous system it spreads all over it, **activated** the organs and the viscera which lie at the endpoints of the system. And since even the tiniest parts of the organism are linked by the nerves to the central nervous system, one can boldly assert that every stimulus tends - within limits that cannot be precisely defined - to set in **motion** the whole organism" (BOURGUÉS and DÈNÈRÉAZ:7.8).

"Seeing that every [reception] tends to set off the organism as a whole, one can regard reception [as a detonator] as a **dynamogenesis**" (8).(...)

"[Without doubt], ... stimuli ... arise continuously from various points of the body (from the internal parts - muscles, vessels, glands, viscera, etc. - as well as those in contact with the exterior - epidermis, tympanum, retina, nasal fossae, etc.)" (7). But it is the reception of "sound in particular [that] **dynamogenises** the organism. The **dynamogenic** effects of sound reception have been the subject of wholly convincing experiments ... since the **dynamo-genisation** of the muscles produces a variety of effects in the organs and vessels which they control, it is no surprise to learn that the sound of a drum can speed the flow of blood from an open vein, as Haller observed; nor that, in the case of a subject stretched out asleep on a pivoted board, the sound of a lightly moved chair sufficed to make the blood rush to the brain tilting the board downwards towards the head for several minutes (Mosso's experiment) (8) "The reception of sound, by **dynamogenising** the organism, enhances all the other activities and, so to speak, increases its **vital** [and intellectual] capacity. Consciousness experiences this general enhancement as pleasure. Pleasure is nothing other than consciousness of **dynamogenesis**." (Jousse 1990:19-20)

In his research, Jousse sought to discover the **dynamogenic** nature of human expression.

Examples of Usage

- "My major accomplishment is to have torn fossilised style from your dead pages, from your ink pots, and from your pens, and to have restored it with **wholly living** human equilibrium." (Jousse 2000:293)
- "I have accessed and received these formulas neither on dead recording apparatus, nor on photographic plates nor on cinemato-graphic films in the way astronomers of the modern observatories record the observations of *their* celestial Mechanics. I have accessed and received them through my entire **living, acting** and intelligent being: my deepest recesses retaining them 'by heart'; my pulsating throat reciting them 'by heart'; and my throbbing musculature re-playing them 'by heart'." (Jousse 2000:474)
- "The advantage of my teaching is that it penetrates the heart, the **vital** and **dynamic** centre of human mechanics. I have been privileged to learn to understand the anthropos through observing the spontaneous behaviour of children aged four and five." (Jousse 2000:28)
- "Thus, between the living child and the universe in **motion**, a strange world is interposed, a world frozen in black, inert characters, with difficult, debatable meaning. What is learned no longer has contact with or relevance to what is experienced: the opaque density of a sheet of paper separates them." (Jousse 2000:28)

- “Man has only been able to elaborate his expression by constantly finding support in the observation of things. Starting from the great Law of Human Mimism, the whole evolution of language appears to me to be logical, notwithstanding and including its **dynamic** complexity.

Once again I must reiterate: the laws of life are simple because they are **living**. The resulting play is complex because it is **dynamic**.” (Jousse 2000:165)

- “Words are only the dead fragments of a **living** whole.” (Jousse 2000:165)
- “Mimismo-phonetism enriched itself with the parallel elements of Timbre and Pitch before superseding Mimismo-cinetism. The re-play of each of these two sounded elements brought a new force to the **living** crystallisation of the Pearl-Lessons: the Rhythm of Timbre and the Rhythm of Pitch. These two new rhythms, of Timbre and Pitch, by fusing **dynamically** with the two primordial Rhythms of Intensity and Duration, developed what was to constitute the most powerful and intelligent contributing element to Memory in the Oral-style tradition: Rhythmo-melodism.” (Jousse 2000:189)
- “We can no longer reproduce it because *we no longer know how to mime sonorously*. We are ‘Mimismo-p’ “I have an admission to make. Using age-old methods of living expression, I uncovered unexpected freshness in texts that I had considered dead and atrophied.” (Jousse 2000:108)

See also Jousse 2000: 17, 20, 23, 24, 25, 26, 27, 35, 45-46, 59, 78, 81, 84, 99, 100, 110, 113, 131, 154, 165, 181, 237, 290, 365, 396, 424, 593, *inter alia*.

“EEEE”

□ Elâhâ - Elohim

[Berâ] [Abbâ] [abbâ - insufflation]

‘*Elâhâ - Elohim*’ is God the Almighty, Creator of the Universe.

Examples of Usage

- “The Targumic formula of Genesis in Aramaic is as follows:

In the Beginning did **Elâhâ** create

what is on high

and what is on low.

And the exact Apprehender, Iohânân, the faithful repeater, but not a poet, basing himself on the computation of the Creation of the World by the ten Memraisons of the creating **Elâhâ**, goes back beyond time, beyond the ‘Beginning’, and gives us the computation of the Engendration of the Memrâ by the memraising-**Elâhâ**, the transcendental and eternal Engendration which existed ‘in the Beginning’.” (Jousse 2000:211-212)

- “*Elâhâ* is the All-Powerful One, the All-Knowing One, the One who possesses everything in fullness, the One whom no-one has seen nor can see, the Invisible One! If ever we reach Him, it will be through analogy.

I am still playing analogically with gestes of the visible world that I transpose to the invisible world. By analogy, then, I can say that certain gestes in this Invisible One are essential. Thus, I do not know who this Invisible One is. But *He is*. He acts.

(...) He is the *Speaking One*. As the great Nabis said:

Thus says Iahvé, Israel's **Elohim**

and they themselves repeat what the Eternal One recited to them.

The Speaking One, transposed into Palestinian pedagogy, is called the *Abbâ of the Heavens* or the *Abbâ of the Heights*, to distinguish Him from the *abbâs* of the earth. It is obvious that we are still dealing there with an analogy, for the All-Powerful One cannot be localized. He is everywhere.” (Jousse 2000:397)

- “Anthropological knowledge of the Bible is the most informed anthropological knowledge. In that primordial Palestinian milieu, nothing was written because everything was living. In the Bible, one is dealing with global internal mechanisms which express themselves without any kind of verbalisation. Primordial creation precedes verbalisation, which is why I am not at all surprised to find that universal Bilateralisation pre-empt the great recitations:

In the Beginning did **Elohim** create

the High

and the Low

The incidence of balanced opposition is assured through all eternity: the Creator and the Created, the one who Breathes and the one who receives the Breath, etc.” (Jousse 2000:249)

- “In the initial action, we see the modelling of the dust:

And **Elohim** modelled the Adâm-anthropos
with the dust of the Adâmâh-earth

The second action, shows us the nasal breath of the *roûhâ*:

And he breathed into its nostrils
a breath of life

In a third action, we have the respiration of the *nâfshâ*-throat which will irradiate life throughout this scrap of modelled earth:

And the Adâm-anthropos became
a respirating, living nâfshâ
And thus he became the Adâm-anthropos
according to his mimeme and according to his analogeme.”

(Jousse 2000:391)

See also Jousse 2000: 148-149, 158, 205, 206, 209, 232-233, 236, 359-378, 406, 471, 484-485, 518-519, 529, 538, *inter alia*.)

□ **Enchainment - Song of Songs - Song of Solomon - conjugal - doctrinal** **[memory-aid] [Oral-style ethnic milieu] [Our Father]**

Jousse identifies the Oral-style structure of the *Song of Solomon* (referred to as the *Song of Songs*) as formulaically enchainment to provide psycho-physiological mnemonic support of the kind that Jousse identifies as the primary memory-aid in an Oral-style ethnic milieu.

Examples of Usage

- “*Song of Songs* is a translation of the Hebrew, ‘*Shir Hashirim*’ the root of which is ‘**Enchainment of Enchainments**’. Traditional formulae are chained together. When it is said: ‘I sing to the Lord a new canticle’, more precisely it means ‘I sing to the Lord a new enchainment’. Hence this parable of Iéshoua:
Every rabbi well-instructed in the Malkoûtâ of Shemayyâ to what can he be compared? To a man, a master of the household who brings out from his treasure some of the new and some of the old.
Some of what was old was the traditional formulae. Some of what was new was the new, personal **enchainment** of these formulae. Iéshoua thus demonstrated to us the technique of his improvisation.” (Jousse 2000:573)
- “Every effort at translation should try to re-establish the living **enchainment** of the complex, incommunicable, ethnic mental attitudes that are at play in the formulae of the *Song of Songs*. We are total strangers to some of the traditional verbal subtleties. We need to understand fully the personification of the Tôrah as the ‘Spouse’, in her ‘Totality’, fully decked out with all her jewels (which are the Pearl-Lessons of the Tôrah), and pearls with shimmering reflections (which are the formulae worked out in different ways). We need to understand the full significance of the ‘Beloved’, daughter of Wisdom, who has learned the precepts of Justice by giving the milk and honey to be eaten and to be drunk from mouth to mouth. From the lips of the ‘Beloved’ flow the precepts of knowledge, mercy and exactitude; and consolation, remembrance of which is sweeter than the taste of wine, are imbibed from the breasts of the ‘Spouse’, etc.
In addition to the ‘Spouse’, we have the Bridegroom, i.e. the ‘knowing one’, both in the concrete sense of the word, and also ‘knowing’ in the sense of ‘savouring’. He is also a king who gives a regulation, a Malkâ, who gives a Malkoûtâ, and at the same time, a shepherd, for he leads his sheep to graze, he teaches them and gives them good things to eat.” (Jousse 2000:598)
- “This Qehillâ-assembly is a gestual aide-mémoire of a similar assembly which received nemonically, the gift of the Tôrah into the heart of its memory, on the same day, set deep in history and the Sinai desert. That earlier assembly was like the spouse-apprehender, commemorating her mimismological, rhythmo-pedagogical union with the Spouse-Teacher. Therefore, I am not surprised to find both the formulae of Rabbi Iéshoua’s oral Besôretâ-Announcement, and the formulae of the *Song of Songs*, or more accurately expressed, the ‘**Enchainment of Enchainments**’, on the lips of those Galilean earthling-men, assembled around Mâriâm in the professorial Cenacle: all the types of formulae that were transmitted from one end of the Tôrah to the other, i.e. the authentic Tôrah, prophets and psalms, were chained together there.” (Jousse 2000:418-419)
- “Traditional formulae are chained together. When it is said: ‘I sing to the Lord a new Canticle’ more precisely means ‘I sing to the Lord a new **enchainment**. Some of what was old was the traditional

formulae. Some of what was new, was the new personal **enchainment** of these formulae.” (Jousse 2000:573)

- “Therefore, I am not surprised to find both the formulae of Rabbi Iéshoua’s oral Besôretâ-Announcement, and the formulae of the *Song of Songs*, or more accurately expressed, the ‘**Enchainment of Enchainments**’, on the lips of those Galilean earthling-men, assembled around Mâriâm in the professorial Cenacle: all the types of formulae that were transmitted from one end of the Tôrâh to the other, i.e. the authentic Tôrâh, prophets and psalms, were chained together there.

It is logical that there should be a similar ‘*jour-mémoire*’ (day of remembrance) for the gift of the Tôrâh, a day remembered as a prestigious and sublimated formulary of the entire Tôrâh.

There is no doubt that the ancient Hebraic formulae of the *Song of Songs* were recited *liturgically* in their original language. But the original Hebrew language had become by then, and for several centuries previously, a dead language. It had thus become imperative to encode it in comprehensible Aramaic formulae, in Aramaic encoding targum. But this encoding was so dense that it needed itself to be rendered more comprehensible, whence the Aramaic *midrâshising* targum that has been fortuitously preserved for us in a later copy and put down in writing, which copy we have no real reason to believe was seriously altered. The living Palestinian tradition has never lost the traditional characteristic of *recitational fidelity*. So it is, that, with undiluted scientific joy, I am still able to hear the rhythm-melodising of one of the purest masterpieces from the lips of Rabbi Iéshoua’s Mother, repeated by my mother’s and other apprehenders’ lips.” (Jousse 2000:420)

- “Every effort at translation should try to re-establish the living **enchainment** of the complex, incommunicable, ethnic mental attitudes that are at play in the formulae of the *Song of Songs*. We are total strangers to some of the traditional verbal subtleties. We need to understand fully the personification of the Tôrâh as the ‘Spouse’, in her ‘Totality’, fully decked out with all her jewels (which are the Pearl-Lessons of the Tôrâh), and pearls with shimmering reflections (which are the formulae worked out in different ways). We need to understand the full significance of the ‘Beloved’, daughter of Wisdom, who has learned the precepts of Justice by giving the milk and honey to be eaten and to be drunk from mouth to mouth. From the lips of the ‘Beloved’ flow the precepts of knowledge, mercy and exactitude; and consolation, remembrance of which is sweeter than the taste of wine, are imbibed from the breasts of the ‘Spouse’, etc.

In addition to the ‘Spouse’, we have the Bridegroom, i.e. the ‘knowing one’, both in the concrete sense of the word, and also ‘knowing’ in the sense of ‘savouring’. He is also a king who gives a regulation, a Malkâ, who gives a Malkoûtâ, and at the same time, a shepherd, for he leads his sheep to graze, he teaches them and gives them good things to eat.” (Jousse 2000:598)

- “In his appointed time, in a sort of transcendental formulism, the greatest of the Palestinians, Iéshoua of Nazareth, the Galilean Rabbi-Teacher, will again descend from the solitude of the mountain with the sole purpose of taking up this union and communion of the manducation of the manna, the manducation of his teaching and the manducation of Himself, the only true Teacher. This is total logic because it is global logic: without it incoherence reigns supreme; with it, all becomes understood.

In truth, this is really universal formulism, the ‘**enchainment of Enchainments**’. This is really the *Song of Songs* expressed in its fundamental Hebraic formulae of the Tôrâh and in its Aramaic targumic explications.” (Jousse 2000:441)

See also Jousse 2000:419, 420-421, 444, *inter alia*.

- **Encoding - encodism - encoder - decodism - translate - translating - translation - translator - interpreted - interpretation**

[Metourgemân] [memory-aid] [Formulism]

Encoding is a translation process unique to the Oral-style milieu. Such translation - encoding - requires not only the translation of the linguistic aspects, but also of the translation of the embedded Oral-style Mnemotechnical Devices such as 'avocalisation' (assonance) and 'aconsonantisation' (alliteration) and onomatopoeia. Because these last are language specific, they frequently have no equivalent in the target language because

- *of their phonetic structure*
- *they are embedded in metaphor, worldview and value systems, which are ethnic culture specific.*

*The capacity to formulate Oral-style recitatives consisting of Propositional Formulas in one language is remarkable enough, but the capacity to reformulate those Propositional Formulas in Oral-style recitatives in another language as an **encoding** - or 'translation' - of the first is even more remarkable.*

***Encoding** is rooted in and dependent upon the mnemonic support of Rhythmo-mimism, Bilateralism and Formulism, which both aid and challenge the **encoder**. The practice of **encoding** is/was well-known in Oral-style milieus worldwide.*

*With reference to the ancient Galilean milieu, Jousse notes that before being put-into-writing, the Hebrew Tôrâh was a series of Oral-style mnemonic texts. When the scripted (written) Tôrâh was **encoded** into the oral Aramaic Targum, the daunting task of **encoding** the 'double play on formulas' was the area of expertise of the Hebreo-Aramaean Metourgemân, who was responsible for ensuring that the Hebrew Torâh was made accessible to the understanding and memories of his Oral-style traditioned Aramaic Apprehenders. This expertise was used again at the point when the Aramaic Besôrâh needed to be made accessible to a variety of Oral-style audiences speaking different languages in the diaspora by the Metourgemâns-Sunergoï who - as **encoders** - accompanied the Apostle-Envoys on the missionary journeys.*

Examples of Usage

- "Between '**translating**' and '**encoding**' there is an abyss. In a **translation** as it is usually understood there are as many versions as there are **translators**. Try to **re-translate** Tacitus or Pindar from schoolboy **translations**! If you do not know the original text, you will end up with pure invention.

*With the **encoding** procedure, you have a sentence built up word by word, which you cannot change because it is formulaic and traditional. Because this sentence was repeated frequently, the **encoders**, the metourgemâns very rapidly acquired a stereotyped procedure which obeyed a rigid tradition as well. They were trapped by the mechanism of formulism which worked by propositions of imposed terms, to the extent that the formulae of the Aramaic Targum **encoded** the Hebraic formulae, as much as was possible. We cannot **translate** word by word with the help of a dictionary for fear of entering into dangerous territory. Instead we must **translate** the **encoding** of propositional ethnic formulae: the whole block must be grasped and **translated**". (Jousse 2000:597)*

- “This oral ‘buccalised’ **re-encoding** will be played out in three phases.

In successive stages, we will study first the melodized Rhythmo-catechisation, followed by the *original* recitative, followed by the *encoded* recitative, followed finally by the *re-encoded* recitative.” (Jousse 2000: 325-337)

The Encoded Recitative

- “The second phase is the encoding phase. It unfolds as soon as the original recitative is transported *orally* from the primitive ethnic milieu to another ethnic milieu of a different language.

To extend and facilitate our new personal ‘awareness’, let us take up once again the original French recitative, transcribed above, and **encode** it orally into Latin, a language accessible to almost all traditionists.

Erat per horrorem profundae noctis,
sub obscura claritate quae cadit de stellis.
Pater meus, ille heros cum subrisu tam dulci,
ibat, ebrius somnio heroico et brutali.

Such is the phase, *encoded* entirely in Latin. In this *re-encoded recitative*, one senses very quickly and clearly that the linguistic structure of the Latin **re-encoding** does not resonate with the original rhythm or semantics.” (Jousse 2000:326)

The Re-encoded Recitative

- “We must decide how best to proceed when we are confronted by a Gospel encoded in Greek. One option is to proceed as the Greeks did: having long emerged from the Homeric oral stage and knowing nothing about the Aramaic formulaic style and its quasi-liturgical **encoding**, they assumed that the Greek **encoded** text was original and interpreted it semantically as such. In some instances, this resulted not only in the meaning being obscured, but even in the heresy of textual interpretation contrary to known historical and traditional Palestinian fact. (...)

The anthropological Law of Formulism teaches us that we must work methodically: this is what the Greeks did either only half-heartedly or not at all. When working methodically, the text is literally only a pre-text. It is a prerequisite that the **encoded** text must be subjected to the vital play of the linguistic mechanism's third phase: *re-encoding*, which must not be confused with re-translation.” (Jousse 2000:326-327)

The Re-Encoding Into Formulae

- “This must be understood as a *re-encoding* ‘into formulae’, because of the traditional formulaic composition of the original. Had the original **encoded** texts not been ‘formulaic’ in character, the **re-encoding** would of necessity have been idiosyncratic, and could then have been called, more precisely, re-translation. Under those circumstances, we would have been able to experiment with the re-discovery of the original text, whether it was French or, as in this instance, Aramaic, in numerous ways.

The formulaic nature of the text is thus an essential condition for us to be certain that we will rediscover the original after the **re-encoding** process. That is why I insist so emphatically on Formulism as a basic tool in the research method.” (Jousse 2000:330)

- “Each Hebraic formula was immediately and quasi-automatically **decoded** orally into Aramaic by the abbâ, who then played the role of *paraqlîtâ* or *metourguemân* to the *berâ*. The Aramaic **encoding** was repeated by the *berâ* as many times as was necessary for perfect memorisation.

This Aramaic **encoding** was the *Targum* or *Translation*.” (Jousse 2000:500)

- “It would be interesting to analyse the unfolding of this explicatory flowering, i.e. the progressive passing from **decoding** Targum to midrâshising Targum. One would then see that the **decoding** Targum starts to become midrâshising by detailing intra-propositionally a formula which is overly concise, deeply obscure or which potentially invites irreverence.

While dealing with Rhythmo-catechistic Pedagogy, we should note an important but anthropologically normal phenomenon: this ‘detailing’ midrâsh always tends to take on a formulaic

structure which is identically repeated when the same explanatory need is felt elsewhere within a Propositional Formula. It is a new formula set in an old formula.

But the explanatory *midrâsh* soon breaks out of the **decoding** proposition and acquires a relative independence. It then blooms, more or less amply, in the mimodramatic form of the *mâshâl* or parable. In the form of the parable, we encounter the full power of the living elaboration of the didactic formulae and modules of this Palestinian 'literary genre'. This was a genre which underwent, phase by phase and from as early as Esdras's time, prodigious development in the learned and familiar rhythm-catechistics of the Rabbis." (Jousse 2000:334)

- "Because of the relative 'oral amnesia' of the Greek milieu, the elementary Aramaic *Besôretâ* was thus directly preserved for us in the form of three instances of the putting-into-writing of the oral Hellenist Targum-decodings: Kêphâ's Recitation was **encoded** by Mark, Shâôûl's Recitation was **encoded** by Luke, and Mattai's Recitation was **encoded** by a Targumist whose name remains unknown. Unfortunately we have, in the case of the superior Aramaic *Besôretâ*, only one instance of putting-into-writing of the Hellenistic oral Targum **encoding**: the Recitation of Iohânân-John himself was **encoded** by someone unknown." (Jousse 2000:342)
- "The word *aide-mémoire*, the **decoding** of an Aramaic term, is **translated** by our Graeco-Latinizing liturgists into the vague word 'remembrance' or 'memory', and not, as it ought to be, into the immediately revealing term *aide-mémoire*. The geste of memory is a question of pragmatic pedagogy: we have to make *aide-mémoire* gestes." (Jousse 2000:452)

See also Jousse 2000:88, 325-337, 341, *inter alia*.

□ 'enemies of memory' - 'amnesics' - synoptic problem

[fidelity] [Our Father] [word] [Counting-necklace] [papyrovores] [Oral-style milieu]

Jousse differentiates distinctly between those who perceive there to be a *Synoptic Problem*, and those who understand the power of a 'normal' and 'natural' memory used for learning and teaching without scribal writing. For Jousse, there was no '*Synoptic Problem*': instead there was a massive misinterpretation of the facts and a lack of understanding of how people operate when the oral and Oral-style mode is the preferred mode of communication, as it was in Galilean Palestine 2000 years ago. Jousse frequently refers to the *Synoptic Problem* as a 'pseudo-problem', one of many created by an inappropriate perspective of the Oral-style mode by people who are themselves '*amnesic*', because they use structures of language which are the '*enemies of memory*' because they lack rhythm, balance and formula.

Jousse explains away the '*Synoptic Problem*' by identifying the simultaneous fidelity, flexibility and fluidity of the mnemonic Oral-style text. In an Oral-style milieu, the essentially literate notion of the 'word' has no meaning, therefore 'fidelity' cannot be understood in terms of 'word-for-word accuracy' but 'proposition-for-proposition fluidity and flexibility'. Such was the case of the transmission of the history and doctrine of the Rabbi Iéshou"â in Ancient Galilee and the extra-ethnic milieu by twelve unschooled scribally illiterate peasants.

Examples of Usage

- "The misfortunes of the Oral Style are well-known in the ethnic milieu of our Written Style. We can assume that at some point in history, writers, fortuitously gifted with intellectual brilliance, graphically

and slavishly imitated the traditional balanced forms of the Oral Style. Even as they did so, it is conceivable that they no longer truly understood the full significance of the psycho-physiological and mnemonic nature of these monotonous balancings mnemotechnically linked by rhyme. In these rhymes they sought, and therefore found no more than aesthetic pleasure, of which they inevitably and predictably soon tired. This led, in the last century, to the very tardy revolt of these scribes against the monotony of the traditional balancing of isosyllabically parallel hemistiches; the logical aftermath of which, shortly afterwards, was the advent of rhymeless free verse, the perfect '**enemy of memory**'. Thus the mnemonic and mnemotechnic Oral Style of our Druids and *Trouvères*, abandoned and scorned for centuries by the intellectual elite, has found refuge in our popular songs where it awaits its pedagogical rehabilitation." (Jousse 2000:92)

- "But I need not only oppose spiritual concerts, but also, and above all, in order to confront the *synoptic pseudo-problem*, we need to descend anthropologically and ethnically into what one might call a dark tomb which will be the pedestal of a resurrection.

God, whom some people have declared dead, has been entombed in Philology, and wrapped in swathes of manuscript. In reaction to this, I have sacrificed my whole life to Paysan Anthropology in an endeavour to wrest from those mortifying swathes, not God, assumed dead, but the eternally living Galilean paysan-Rabbi. This living Galilean paysan-Rabbi, standing on the threshold of this living book, is having us relive and re-play the living Tradition of his living Galilean Oral Style.

It is not a world lost, but a Paradisc regained." (Jousse 2000:208)

- "Let me mention, in passing, that such **rhythmo-catechistic ethnic milieux** would be the obvious 'dream paradise' of devotees of '**synoptic problems**'. *Concordia discors!* The irony of the matter is that most of these specialists rarely even consider going, much less actually go, to study the *living* and daily '**synopticising**' **rhythmo-catechistic milieux**, where they would perhaps find unexpected solutions to many of their **pseudo-problems**." (Jousse 2000:335)
- "We have lost the sense of meaning of Life, of the living and everlasting Word which is vital and global memorisation. (...) Modernism is the normal and logical result of the mechanisms of the pen, handled by **amnesics** sitting in front of library files. The **pseudo-scientific** result is such that the great philologist Loisy has succeeded in killing, more completely and more finally than one might think possible, something as vital as the Word of the Galilean paysan-rabbi Iéshoua.

My whole life I have fought, am continuing to fight, and will continue to fight, for life to be reinstalled in this living mechanism which has been temporarily killed by Loisy and his **amnesic**, scrivening Synopticians." (Jousse 2000:172)

See also Jousse 2000: 171, 202, 207-208, 211, 218, 220, 335, 380, 384, 592, *inter alia*.

□ Engender - engendration

[Abbâ] [Real] [performance]

Jousse uses this term to indicate vitality and dynamism in the performance which "**engenders**" the learning and the memory: only performed expression can be '**engendered**' and is '**engendering**'. **Engendration** is therefore the access to understanding of the Real through energised, rhythmised and bilateralised performed expression, at all and any level of cosmological-human interaction.

Examples of Usage

- "This ethnic milieu, which we should know at its deepest depth, has always worked with the geste. The implication of this stretches into what we call the Trinity, into which the Palestinians carried the **engendration**: for to these miming and intelligising Palestinians, the geste is wholly the seizure of the Real, and even of the invisible Real." (Jousse 2000:147)

- “This is the point of departure for the whole trinitary mechanism: there will be the Abbâ, who **engenders**, who possesses the Berâ or the Memrâ (so badly translated by us as: the Word). If the ‘Word’, or *Memrâ*, is the *Berâ*, son of the ‘Speaker’, then the notion of the Invisible One can be grasped as this natural unit: the *Abbâ*, the *Berâ* and the *Roûhâ* – meaning the Speaker, the Word (*la Parole* or *le Parler*) and the Breath which proceeds from each to the other. *Tres in uno* – “three in one”. But if you translate *Father, Son* and *Holy Spirit*, you are creating a type of hiatus in the extraordinary logic of these fundamental mechanisms.” (Jousse 2000:146)
- “This huge Traditionist House of the Tôrâh was, in a manner of speaking, a three-storeyed structure. On the first storey, the familial home was found, with the *abbâ-father* of the family, master of the house, as the elementary teacher of his sons or *berâs*, **engendered** in the flesh. Above, on the second storey, the national house was found, with the *Abbâ-Father* Authority, or Rabbi or Mâri, as superior Teacher of his Sons or *Berâs*, pedagogically **engendered**.” (Jousse 2000:498)

See also Jousse 2000: 471, 477, *inter alia*.

□ **Esdras**

[Aramaic] [Targum]

Jousse identifies the extraordinary Rabbi Bar *Esdras* as the originator of the mnemonic rhythmocatechistic Targum. “*Esdras* dictated to twenty-five scribes twenty-four books which were to be for all, and in addition, seventy which were esoteric and reserved for the wise” (*A Catholic Commentary on Holy Scriptures* 921)

Examples of Usage

- “*Esdras* was the great restorer of the Tôrâh when the people had lost the use of Hebrew during the Babylonian exile. In Babylonia, there were neither temple nor sacrifices. The institution of the cultural rhythmocatechism at this time marked the beginning of the Rabbinate with its twin currents: on one hand was the great written source, the Tôrâh in Hebrew, revealing the immutable; on the other, was the commentaries of the Rabbis and, parallel to them, the Targum or oral translation of the Hebrew Tôrâh into the language then spoken and understood by everyone, *Aramaic*.

Thus, we see the difference between the *Talmud* (the codification of controversies and commentaries on the Tôrâh by the Rabbis) and the *Targum* (the Aramaic oral translation of the Hebrew Tôrâh). *Talmud* and *Targum* would be put into writing long after Israel's diaspora. With the institution of the Targum, *Esdras*, unwittingly, prepared the great fountain of water for all of Iéshouaism. Within this targumic tradition, the Rabbi Iéshoua created his formidable liberating movement.” (Jousse 2000:594)

See Jousse 2000:218, 330, 338-339, 416, 423, 458, 478, 496, 499, 516, 554, 567-568, *inter alia*.

□ **Ethnic milieu/x - Oral-style ethnic milieu**

[compose] [Palestinian ethnic milieu] [book/s] [Written-style ethnic milieu] [Gallic oral ethnic milieu]

Jousse identified the anthropological form and operation of the principles of mnemonic expression which occur in all ethnic milieux as *Mimism, Rhythmism, Bilateralism* and *Formulism*, thus explaining why, for example, “*Rhythmic Schemas occur in all ethnic milieux*” (Jousse 2000:282). But while all milieux will operate *Rhythmic Schemas* as mnemonic texts, each will operate the rhythmic schemas in variously mutually exclusive systems of belief and values, and codes of expression such as language. Thus the unifying anthropological operating principles and the diversifying ethnic application will co-occur,

manifesting in human behaviour that is identical at the level of Jousse's Anthropology of Geste and Rhythm, and variously different at the level of ethnic symbol and analogy.

Examples of Usage

- "It is my experience that human nature has anthropological resources which the usual categories of research do not always access and reveal. It is important that we increase our knowledge in this arena by broadening our field of vision of the immense 'ethnic laboratory'. Very often, anthropological, spontaneous activities which, for one reason or another, have been reduced and suppressed in one **ethnic milieu**, may continue to flourish freely and richly in another **ethnic milieu**.

It is in this spirit of broad human experimentation that I have pursued my anthropological studies." (Jousse 2000:29)

- "Tackling this problem amounted, basically, to nothing less than the objective study of the development of the psycho-physiological tools which conserve the great human Living Tradition. I set about gathering facts, slowly and methodically, taking great care not to invent any perceptions or evidence. I investigated the greatest possible number of **ethnic milieux**, from one end of the world to the other. Obviously, I chose to focus my attention primarily on those human groups which had not yet been exposed to the printed word in any way. It would have been singularly anti-scientific to judge the potential of the human memory of subjects who, although they still did not use printed records, were secure in the knowledge that they could, as a last resort, recover everything through an appropriate book or encyclopedic dictionary." (Jousse 2000: 30-31)
- "In each **ethnic milieu** this living and active parallelism, which is simultaneously physiological, semantic, melodic and rhythmic, leads to a kind of 'patterning' of the musculature in a number of proverb-types. Let us take the example of an **ethnic milieu** in which the oral tradition has fixed some four to five hundred typical rhythmic schemas as models in the **oral** form. These models have been transmitted without any written record from time immemorial. To these models, the improviser will then adjust other rhythmic schemas of identical form - equal in structure, in the number of words, in rhythm, and even, if possible, with equivalent meaning." (Jousse 2000:35)
- "Translating from one **ethnic milieu** into another is very difficult indeed because languages and cultures do not share common frames of reference. Or if we do have a similar frame of reference, we often do not emphasise them in the same way." (Jousse 2000:269)
- "The gestes of any **ethnic milieu** can only be explained by the gestes of its own milieu: ..." (Jousse 2000:141)
- "I know of a number of globally 'miming' **ethnic milieux** still in existence today." (Jousse 2000:135)
- "**Ethnic milieux** do not necessarily all attribute the same actions or 'gestes' to the same objects. Since this is so, it is possible that one **ethnic milieu** may well perceive the connection established between a visible and an invisible object in another **ethnic milieu** shocking, or even illogical and contradictory. This reaction will be referred to as 'prelogical mentality'. But if we place ourselves *within the cinemimical system* of one and the same **ethnic milieu**, without pretending to *translate* it into the cinemimical system of another **ethnic milieu**, which quite naturally does not recognize identical interactions from object to object, then we will sense that everything there is playing, behaving, and connecting logically. The so-called 'prelogical mentality' is therefore merely a more pronounced case of the well-known psychological phenomenon: *traduttore, traditore* - 'translator, traitor'. Pre-logical mentality will disappear as soon as we acquire for ourselves sufficient expressive sensitivity to retrieve all subtle, seemingly incoherent gestes, and rediscover their tenuous interlinkages." (Jousse 2000:78)

See also Jousse 2000:19, 26, 35, 38, 41-42, 68-69, 72, 90, 137, 141, 166, 251, inter alia.

□ **Expression: corporeal-manual - laryngo-buccal - mimographic - mimogram**
[impressing] [corporage-manualage] [microscopic - macroscopic]

Jousse identified the critical role of mediation in the mode of human **expression** (the macroscopic geste) of human inner reality (the microscopic geste), thus that mode which interfaced with the inner geste was 'immediate' and that which was expressed with an extra-biological tool was 'mediated'.

Jousse further identified the three major categories of human **expression** as being:

1. corporeal-manual - that using the body and hands and therefore immediate;
2. laryngo-buccal - that using the larynx and lips and therefore immediate
3. mimographic - that using writing and therefore mediated.

Jousse further identified that the origin of human **expression** was the immediate corporeal-manual mode, which became the laryngo-buccal mode when localised and reduced to the use of the larynx and the lips. Further reduction and mediation resulted in the mimographic mode of **expression**. Jousse argues that the potential veracity of **expression** is reduced and impeded in proportion to the reduction and mediation of the mode of **expression**.

Examples of Usage

- "(...) What I was dimly groping for, without being able to work it out, was the important principle I will explore fully later, that language is first and foremost mimism. When it is at the stage of living geste it is Mimodrama; projected and inscribed on a surface it is **Mimogram**; written down and pronounced it is Phonogram. A kind of fusion, as it were, of two ideas was beginning to form in me, without my realising it. This was to give rise to the first two stages of **expression** which we study at present at the *Ecole d'Anthropologie*: the first stage of **Manual-Corporeal** Style, living expressive geste or Mimodrama, which projects itself in mimic silhouettes, and which, given stable form on a surface, results in **Mimograms**. Later, the second stage transforms these gestes into **laryngo-buccal** gestes, that develop to the point where they become a means of intercommunication, at which stage we have Oral Style. After further use and development, all the concretism of the Oral Style reaches a point where it becomes **algebrisation**, and we get **Written Style**. (...) " (Jousse 2000:20)
- "What we have to investigate is something very much more profound than language, something much more primitive, more virginally anthropological: the **corporeal-manual** geste which is not yet transposed into the **laryngo-buccal** geste. True human **expression** is not language, reduced to the geste of the *langue*: it is the **expression** of the entire being ... In order to enter into these mechanisms, we have to become conscious of what primordial human **expression** is and study it in its virginity, its genesis ... As we delve deeper into anthropology, we will see that the true training of tomorrow will not be reduced to puny Graeco-Latin classical formations, but will extend to embrace gestualism understood functionally as a characteristic of eternal man." (Jousse 2000:61)
- "How exceptional it is to discover this fecund centuries-old insight outlined again recently by Mr Raoul Husson who maintains that the **larynx** is the acting, feeling and thinking resonator of all the fibres of the human being?" (Jousse 2000:204)
- "**Corporeal-manual** Style man is a subtle observer and a supple 'receiver'. He faithfully reproduces within himself what is played out external to himself. He replays and gesticulates mimismologically and logically, like a living and conscious plastic mirror, ... " (Jousse 2000:70)

- “As I make the geste of presenting an offering, my shadow stretches out on a wall. I transfer my geste of presenting the offering onto the wall. I move away, but my offering remains there, and so a momentary geste is eternalised. The great geste of offering is found in all **mimographic** writing.” (Jousse 2000:151)
- “We have seen how writing has its noble origins in the ‘Interactional Mimeme’. What is left today is a paltry algebrosis of the great primordial **mimographic expression**. We subsist today on **Corporeal-manual, Laryngo-buccal** and **Graphic** gestes which have been degraded by thousands of years of wear and tear and emptied of their original concretism.

When we write ‘A’, *alpha*, (an ox in another mode); ‘B’, *beta*, (a house in another mode), etc., we are still using the remains of Mimograms often without understanding their significance. That is what I call Algebrosis. You might call it ‘abstraction’, but it is really necrosis – and it is clear that the latter flows from the former. Between the gigantic efforts of Mimoplasimism and **Mimographism**, and our writing, which is admittedly an extremely handy and facilitating means of intercommunication, there lies the whole indefiniteness of the primordial and all too little known laws of human **expression**.

If I were to develop my argument in this direction, we would see that those in the various ethnic groups who chose to turn their Mimograms into our alphabet are a very small minority. A great many people do not yet have our system of writing, among whom we can count the Indians of America whom I had the good fortune to study from this point of view. This is also the case in the great Chinese Civilisation. One can trace all the Chinese characters back to this primordial state of **Mimographism**. Tchang Tcheng Ming, one of my most gifted pupils proved this in his doctoral thesis (which I supervised) on *L’Ecriture chinoise et le Geste humain* – “Chinese Writing and the Human Geste.” (Jousse 2000:153)

See also Jousse 2000: 21, 60, 61-62, 70, 73, 86, 87, 102, 116-117, 122-123, 148-149, 157, 246, 563, 589, 582, *inter alia*.

“FFFF”

- **Fidelity and fluidity: Faith – faithful – faithfully – oral ‘faithfulness’ – Hemanouât – global faithfulness – ‘infidelity’ – truth – precision – exactness**

[enemies of memory] [Oral Style] [apprehenders]

Jousse identifies the close relationship between *‘faith’*, *‘faithfulness’* and *‘truth’* in the Oral-style milieus: to be *‘faithful’* was ‘to keep the faith in-’, and ‘conduct the faith with-’, one’s whole being, to a degree of *faithfulness* that rendered it *‘exact’* or *‘precise’*. *Exactness* or *precision* was related to the *truth* of the recitative that extended beyond the words alone into the performance of the text, which was by its nature – *fluid*. This apparent contradiction provides a conundrum of Oral-style performance: that the text be simultaneously *faithful* and *fluid*, can only be understood when the text is perceived as extending beyond the words per se into the whole being of the individual reciter, whose expression is a *fluid* mirror of the universe that impresses, and therefore whose idiosyncratic individuality renders it *‘fluid’*. Jousse implies that the *fluidity* of the Oral-style texts would provide a host of recitational ‘inconsistencies’ that could be construed as ‘problems’ in the same way that variations in the Gospels are perceived as ‘synoptic problems’. Jousse identifies problems of translational *‘fluidity’*, the principle of which informs the algebrose perception of ‘synoptic’ problems.

Examples of Usage

- “And what does the lord and master ask first of the servant? – That he listen **exactly**, and that he carry out **faithfully** whatever the lord commands.
And what does one ask first of the keeper of the vault? – That he **faithfully** guard and give an **exact** account of the deposit that has been entrusted to him.
And what is asked of the witness of an historic statement? – That he should know the sentence exactly, and **faithfully** repeat it, word for word.
Thus, by making all the traditional reciters file by and speak their piece, formulaically and untiringly, the targeted goal of Palestinian Pedagogy remained constant: to demand **fidelity** and *precision of the recitation*.
In a similar pedagogical milieu, what degree of daring would an Apprehender, who had been chosen by preference, need, to refashion in his own way the text of the extremely important lessons that he recited by heart rhythm-melodically every day for years and years? It bears repeating here: a very little bit of philological knowledge has led us away from the ethnic reality. A great deal of anthropological knowledge will restore us to it.” (Jousse 2000:283)
- “The **faithful** Apprehenders, becoming by that very fact **faithful** witnesses, were those who memorized the rhythm-catechetical lessons with **fidelity** and **precision**.” (Jousse 2000:282)
- “All the living, knowing and quivering mechanisms which we are in the process of observing have one aim only: to allow human Memory to transmit tradition with that **fidelity** which in Palestinism is truth – and this, without involuntary additions or suppressions. I specify ‘involuntary’, for human Memory is not a gross, unconscious and inadapted mechanism. It is not a robot made by the hand of man. To voice the truth is to express generosity and thus adaptability.” (Jousse 2000:195)
- “At this point, we are confronted with a phenomenon typical of ethnic Oral Style which young students of this style, initiated in the anthropological Laws of Formulism, have begun to study in connection with

Homeric compositions, Homeric hymns, *chansons de geste*, etc. Although apparently contradictory, they are perfectly named: ‘fluid texts’.

In the full etymological sense of the word, these are ‘texts’ or, in other words, structural ‘webs’ of formulae which have been traditional as a result of unceasing memorisations and recitations for a greater or lesser extent of time. They are also ‘fluid’ in the sense that any one formula from a formulaic recitational whole can either be replaced by another formula of approximate *equivalence*, or be omitted, or, on the contrary, even be emphasised by one or several other formulae, etc. For example, the second formula of the following formulaic binary recitative can be recited with any one of these equivalences:

And he saw him	and he fell to his face
And he saw him	and he fell at his feet
And he saw him	and he fell to his knees
And he saw him	and he fell to the ground

Or the formulaic binary structure could be transformed into an equally formulaic ternary recitative by the recitational adjunction of a new formula.

And he saw him	
and he ran towards him	
and he fell to his face.	

Thus the formulaic details within the structures of the same recitational whole can vary in a ‘fluid’ way, not only from reciter to reciter, but also, for the same reciter, from day to day. I witnessed this personally by having a stenographer take down, before my eyes on three different days, the same recitation by a Russian reciter from Bylines.

Two or three ‘Apprehenders-by-heart’ of any given lesson from the same rhythm-catechist will not be able to recite exactly alike if they originally ‘auditioned’ the lesson from their teacher on different days, or in other words ‘learnt by listening’, even if they subsequently recite exactly as they ‘auditioned’. Any reciter from an ethnic Oral-style milieu is a supreme master of a vast mnemonic treasure of formulae, which he has said and re-said daily and rhythm-melodically since his earliest childhood. Consequently he always tends to be a Composer and an Improviser, to a greater or lesser extent, in spite of himself.” (Jousse 2000:334-335)

- “*Faith* – that living and gestual Palestinian ‘Faithfulness’, the *Hemanoûtâ* – the faithfulness to the lesson of the Rabbi-Master, **global faithfulness, oral faithfulness** – **Faith** has all too often been presented as a small, thoroughly algebrised Graeco-Latin phenomenon which should only be touched cautiously with the nib of a pen and through the synoptic, Johannine and mythological pseudo-problems. Ignorance, and fear of life, has driven bookish philologists to publish, all too often, everything in written documents, in books and, lately, in ‘booklets’. However, these ‘dead booklets’ happen to be the ‘living gestes’ of living Traditionists, bearers of living Pearl-Lessons. This living Word of Rabbi Iéshoua which should have informed and united men, has become, in the main, a pretext for divisions among ‘pennitif’ theologians.

What a prophetic warning Shâoûl of Giscala gives us:

Graphism gives Death	and Breath gives Life.
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He comes to understand why Iéshoua, the paysan-Rabbi of pure Galilean Oral Style, when facing scholastic Judâhens, who were no less devouring of dead scrolls than the scholastic Essenians, formulated this totally harsh paysan and Galilean malediction:

	<i>a</i>	
	Woe to you	
<i>b</i>		<i>c</i>
Grammarians		Pharisees
	<i>d</i>	
	Comedians!	

you who do not want to know the living truth and who prevent others from knowing it, either by acts of commission or omission, or by a conspiracy of silence. This was because he found himself, not only faced with the putrefaction of 'whitened sepulchres', but also before a desiccation caused by paper and a dead language. And it is against these 'papyrovores' that he reacted with the living Breath, and with the Geste which is the living reality.

To them, indirectly, through the slight person of the Samaritan, he predicted:

<i>b</i>		<i>c</i>
The hour is coming		and it has already come
	<i>d</i>	
	when it will no longer be	
<i>e</i>		<i>f</i>
on this mountain		or in Jerusalem
	<i>g</i>	
	that you will adore the Abbâ ...	
<i>h</i>		<i>i</i>
But in the Breath		and in the Reality

There is no question here of vague and ignorant sentimentality, but of deep scientific understanding."
(Jousse 2000:172-173)

See also Jousse 2000: 50, 69, 72, 87, 90, 105, 110, 128-129, 137, 176, 195, 298, 322, 336, 382, 464, 589, *inter alia*.)

□ **Formulism - Formula/e - formulaic - formulation(s)**

[Bilateralism] [balance] [hemistich] [parallelism] [Mimism] [Mnemonic Laws] [Rhythmism] [tri-phasism] [encoding]

Jousse identifies '**Formulism**' as one of the four operating principles or Mnemonic Laws of The Anthropology of Geste and Rhythm, the others being Mimism, Bilateralism and Rhythmism.

Jousse conceives of **Formulism** operating at all the levels of cosmological interaction, from the macroscopic to the microscopic. In effect the conformation that is the anthropos-human is a '**formula**' of God's creation and hence formed 'in the image' of His energy and life-force. Simultaneously the **formulas** that impress-express the anthropos-human reflect the macroscopic cosmological tri-phasic interaction on a microscopic scale: 'an acting one - acting on - an acted upon'.

Mnemonic recitative **Formulism** operates as a product of the energies of Bilateralism and Rhythmism. As the 'balance' and 'rhythm' interact, '**formulas**' of expression manifest becoming ever more refined through millennia of dynamic human corporeal-manual and laryngo-buccal repetition.

Development and explication of conceptualisation of Formulism ...

Formulaic Memorisation

- "In order to be able to observe, with the maximum insight and efficacy, the law of **Formulism** at play, we need to break away from the written word and give life to these traditional **formulae** through a gustatory and attentive 'Manducation-memorisation' in our mouths.

This awareness cannot be reached with any greater clarity than in the rhythmic living mechanism of:

- 1 The Re-Encoding into the Oral Form
- 2 The Re-Encoding into **Formulae**
- 3 The Re-Encoding into Targumic **Formulae**" (Jousse 2000:324)

The Original Recitative

- “Let us now exercise this new ‘awareness’ with an original rhythmic recitative, in which *one can feel the vital ‘formulaic’* flavour of the French ethnic milieu.

C’était pendant l’horreur d’une profonde nuit,
sous l’obscur clarté qui tombe des étoiles.
Mon père, ce héros au sourire si doux,
partait, ivre d’un rêve héroïque et brutal.

*It was during the horror of a deep night,
beneath the dark light which falls from the stars.
My father, the hero with the so-gentle smile,
left, drunk with an heroic and brutal dream.*

Once we have experienced the rhythmic sensation of our own ethnic milieu in such a recitative, we can transport ourselves into the Palestinian ethnic milieu by ‘buccalising’ **formulaic** Aramaic texts. A sensation analogous to the original formulaic verbo-melody *should* awaken in our reciting and rhythming throats as soon as we voice the following recitative:

Whereupon you will conceive
and give birth to a son.
And you will call his name Iéshoua,
for he will free his people
from all their sins.

This sensation of *formulism* typically constitutes the first phase of the living ‘manducation-memorisation’ which I try to bring to play in the laryngo-buccal muscles of each reciter.” (Jousse 2000:325-326)

Propositional Formulae

- “**Formulism** plays out firstly in *propositional formulae*. It is by means of propositions that the **formulaic** composer expresses himself. We must rhythmically-melodically train young traditionalist anthropologists in ‘manducation-memorisation’ and a new ‘awareness’ of these thousands of **formulae**:

And it came to pass in those days
And so and so stood up
And he went to a certain place
And there was a man
And his name was such
And his appearance was such”

(Jousse 2000:330)

Formulaic Parallelisms and Pair-Words

- “**Formulism** further develops a balance between the words which compose the propositions, or the phases of the proposition, and a double bilateralism. We thus have pair-parallelisms, or pair-words, and, less frequently, triad-words. Let us cite the pair-words which Iéshoua’s recitatives have rendered familiar to us: *dog – swine, give – send, sacred object – sacred pearl*. (...)

To be convinced of the **formulaic** existence of these pair-words, these pair-parallelisms, one need but rhythmically-melodically recite the Palestinian texts while balancing them according to the Law of Bilateralism, as a child in our schools naturally balances the lessons he recites by saying them in a singsong. In fact, it is opportune to recall here, and apply in its true rhythmically-catechistic meaning, Rabbi Iéshoua’s pedagogical recitative the pedagogical profundity of which is so poorly understood:

I
And they lifted up their eyes
and they saw
And there were three men
standing before him.
Gen. 18, 2

III
And he lifted up his eyes
And he saw
And there were the camels
coming.
Gen. 24, 63

II
And Abraham lifted up his eyes
and he saw.
And there was a ram behind
caught in the bush.
Gen. 22, 13

IV
And I lifted up mine eyes
and I saw in a dream
And there were the males
mounting the ewes.
Gen. 31, 10"

(Jousse 2000:338)

Formulaic Parallelisms

- “Finally, these concordances must show us the **formulaic** parallelisms, and group the propositions or the intra-propositional phases between which these **formulaic** parallelisms function. Such concordances would be somewhat analogous to our dictionaries of rhyme, the only difference being that rhymes are phonetic and variable whereas for the Palestinians, **Formulaic** Parallelisms were semantic and worked in pairs, or, more rarely, in triads.

Such concordances of **Formulaic** Parallelism would prevent anyone from ever again doubting that they exist.” (Jousse 2000:340)

See also Jousse 2000: 22, 33, 35, 41, 47, 61, 266, 270-271, 273, 287, 289, 310, 323-348, 421, 430, 496, 508, 532, 551, 571-573.

□ **formula-facet - polysemantism**

[Pearl-Lessons] [Formulism] [polysemantism] [encoding] [connectioned] [cinemimism]

Jousse demonstrates that each recited formula was constituted of a multitude of facets which enchained the formulas - ‘connectioned’ them - at a number of levels simultaneously. The enchaining of Formula-facets operated phonomimically, cinemimically and semantically, thus engaging the psycho-physiology of the reciter holistically.

Examples of Usage

- “Because this Palestinian literature is a living and bilateral organism, we are confronted with apparently inexplicable facts at every turn. The ‘reflecting **facets**’, the formulaically balanced terms, are effectively used to form the ‘chains’ and the ‘strains’ of Pearl-Lessons which are a regular element of Counting-Rosaries. Pairing and reflection are essential aids to understanding the meaning and logic of a **facet**. A **facet** is very often understood only when the parallel term presents itself in its characteristic Palestinian reflection.

We find Tri-phasic Interactions such as the following one, which can be translated as:

The heart knows the bitterness of its ‘soul’.

This refers not to the ‘soul’, but the ‘throat’, the *nâfshâ*-throat. Indeed, one’s throat is truly bitter in times of sadness and illness, and it is the heart alone, the Palestinian heart, the organ of memory and intelligence, which knows this. Here we have a kind of balance between two organs, of an awareness of a new relationship between them; just as we will have, all the time, the awareness of other balances, between the throat and the mouth, or between the heart and the mouth. Similarly, we use pairs like: wisdom and prudence, throat and body, etc.” (Jousse 2000:265)

- “Synonyms and antithetical references abound in untranslatable Aramaic. Neither in French, nor English, and even less in Latin, can we distinguish between ‘what is sacred’ and the ‘sacred pearl’ in the context of this example. Aramaic, on the other hand, gives us *qôûdshâ* for the sacred thing and *qodâshâ* for the nose-ring. Such ethnic word-play allows for a multi-faceted style of expression: a style with facets shining like precious stones on the lips of those who can understand them. All such parallelisms were balanced according to a traditional *Targumic formulism*, which had to be mastered if it was to serve as a memory-aid. To access the Targum meant going back to Aramaic, for, as in this example, there is no link between the *sacred thing* and the *nezem*, the nose-ring in Hebrew. In this instance, it is plain, that Iéshoua was operating within the expressive milieu of *formulaic* Aramaic, and the Targumic Oral Style.

Formulaic refers equally to the balancing of the two gestes: ‘to give’ and ‘to send’. Hence this balanced formula:

The All-Mighty ‘gives’ the rain

and he ‘sends’ his showers

This parallelism accounts for the double meaning in the reference to the Holy Spirit’s *gift* and *mission*. The Missionary is the Envoy – the one who is Sent ...

Words are not the only elements at play: the underlying Mimemes play too, allowing us to understand the logic of the gestual comparison, irrespective of the language into which one translates.

No obvious link of any kind will be found if one sticks to the Greek or Latin ‘encoding’ word. This problem is very clearly demonstrated in the play being made in French, in the following formula: “*Les marches de Lorraine sont les marches du trône*.” Translate this into English as: “The *marches* of Lorraine are the *steps* to the throne”, and all resonance disappears.” (Jousse 2000:267-268)

- “One word has a host of meanings, just as a cut precious gemstone reflects light according to which of its facets is exposed. So a word like ‘*malkoùtâ*’ can be translated by ‘reign’, ‘realm’, ‘rule’ – the equivalent of *regnum*, *regula*.

When a Teacher of innate genius has blinded his antagonists with the brilliance of his ‘faceted precious stones’, then what more can these antagonists do, even though they come from a milieu of scholastic Counters and Reciters, but withdraw with the words:

No, never has man spoken
as this man speaks

Once again, how should one translate this? Must one aim ‘to speak’ in the voice of the speaker? Must one aim ‘to rhythm’? Or ‘to rhythm-catechise’? The future Concordance of Palestinian Parallelisms will guide us.

It is imperative that I always return indefatigably to this point: what we need to draw up is a vast Concordance of Parallelisms of all these formulaically balanced terms, in either or all of the synonymic, or antithetic, or syntactic categories. I would consider this to be the ‘casket of the pearl facets’ of the Palestinian Oral Style.” (Jousse 2000:270)

- “The age-old structures of Oral Style require us, not routinely, but emphatically, to project the notion of ‘pearls’ with thousands of facets fashioned with infinite care over centuries in the human mouth. Such ‘pearls’ indicate recitatives so condensed that I have used a metaphor to name them: they are pearls or gems ...” (Jousse 2000:593)

"GGGG"

□ Galilean Oral Style - Palestine paysan milieu

[ethnic milieu] [Galilee] [Written-style] [book/s]

Jousse used these terms interchangeably to refer to Galilee-Palestine milieu 2000 years ago.

Examples of Usage

- “We will see that the eternal Memrâ, Berâ of the Abbâ, will make himself ‘flesh and blood’, i.e. anthropos; that this anthropos will be specified ethnically as Galilean; that in the **Galilean ethnic milieu**, he will distinguish himself as a Rabbi, i.e. an instructor, a teacher, and the eternal Word will be incarnated in the tool of the ethnic word.

Rabbi Iéshoua, the Memrâ incarnated, is the *Word* of the All-powerful One *Who Speaks*:

Dixit et facta sunt

He spoke and things
came into being

mandavit et creata sunt.

He gave a command and
things were created.

That is the essence of the Memrâ. So, we will not be astonished to see this incarnated Memrâ one day saying, ‘Let it be!’; not with reference to the light, but to the bread: ‘Let it be flesh’; and to the wine, ‘Let it be blood’; and he will say to his apprehenders: ‘Prehend (take) and eat... Prehend and drink... Continue to perform this synthesis of coherent perfection.’” (Jousse 2000:581)

- “The exceptional blossoming of Mimismological Anthropology in the **Palestinian paysan milieu** is of considerable interest for the methodological development of this very new scientific study of the human mechanism. This interest is currently growing strongly in proportion to the dependence of the future role of religion in our civilization on the thorough understanding of the objective or analogical meaning of the great Palestinian explicative Mimodramas. Depending on the scientific attitude we adopt toward them, these Mimodramas can be either a really sound source of anthropological enhancement, or merely a futile poetic diversion.” (Jousse 2000:389)
- “Some thinkers have spoken to us about the philosophy of pulverulence (desiccation and disintegration), a very secondary and artificial study. In the Palestinian paysan milieu, the anthropology of the dust of the earth was a spontaneous, inevitable, enduring study: the earthling-man was expressed by the earth and the earth expressed the earthling-man. But how difficult it is to understand all the mimodramatic expressions of the earthling-man and of the earth, given the infinite, essential nuances of objectivism and analogism! And how impossible it is to translate all the mimodramatic expressions of the earthling-man and of the earth in terms of our algebrosc science! It is only right that we speak of ‘mimodramatic expressions’ and not ‘myths’ or ‘legends’. The complete range of scientific values has to be revised and utilized.

Tradition has it that the hole from which the dust used to model the skull of the first *Adâm* was extracted, was not completely refilled when this skull was discovered on ‘Calvary’, the hill of the skull, before the Cross was planted. And that is why, on our crucifixes, which too often are bereft of all living, paysan tradition, one sometimes sees two beings crucified: the flesh and blood of God who became an *Adâm*-Earthling-man, and – nailed to his feet – a skull and two tibia, therefore, the dust of the *Adâm*-Earthling-man who wanted to become God.” (Jousse 2000:400)

□ Galilee - Palestine - Galilean ethnic milieu - Palestine paysan milieu - Oral Style

[ethnic milieu] [Written-style ethnic milieu] [book/s]

While Jousse recorded data illustrating the incidence the Anthropology of Geste and Rhythm in ethnic milieus worldwide, he demonstrates the operation of the Anthropology of Geste and Rhythm in close analysis of mnemonic texts from Oral-style Palestine, the inference being that similar close analysis can

be performed on mnemonic **Oral-style** texts in other *ethnic milieus* with similar evidence of the operation of memory-supportive structure in human expression. Jousse was constantly aware of the need to emphasise the anthropological orientation of his study, notwithstanding its application and demonstration in *ethnic milieus*: superficially different outcomes in terms of *ethnic* language, codes and symbols do not negate the underlying synthesis at the level of the Anthropology of Geste and Rhythm

Jousse identifies the **Galilee-Palestine** region of two thousand years ago as an **Oral-style paysan ethnic milieu** par excellence. While the populace were largely poverty-stricken scribally illiterate **paysan** speakers of an *oral* language, they were consequently, and significantly, richly traditioned in the age-old recitatives of their **Oral-style** culture. Illiterate they might have been, but ignorant they were not. These characteristics made this *milieu* an excellent subject of research interest for Jousse principally because it so excellently demonstrated his theory of the Anthropology of Geste and Rhythm.

Examples of Usage

- "My in-depth studies have led me to hypothesise that the great primordial law which flourished in the **Palestinian ethnic milieu**, is *the* traditional *milieu* par excellence. It will therefore come as no surprise to discover that the great Nabis appear to have been eminent 'Mimers'. When they wanted to demonstrate that the town was to be destroyed, they took a clay pot and broke it. Was the kingdom to be divided up? The Nabi took his new coat and rent it in ten parts. "Thus will the city be destroyed ... Thus will the Kingdom be divided up"." (Jousse 2000:139)
- "I will focus my present anthropological research on the ancient **Palestinian ethnic milieu** because it is so particularly suffused with the experiences of secular **Oral** Portage, while, ironically, being profoundly ignored by anthropologists. Until recently, the study of all the prodigious successes of Palestinian **Oral** Portage were either subjected to little more than *ethnic* misinterpretation, or were seen by specialists of an overly-bookish Graeco-Latinicist slant, as insoluble pseudo-problems. Humanity's expression of his civilization in writing was neither immediate nor global. With the *civilization of global gestual* expression as its original starting point, humanity expressed itself dynamically for a long time in the **Oral** Civilization. It would therefore be completely unscientific to study a Hillel and a Mohammed in the same way that one is in the habit of studying Plato or Cicero." (Jousse 2000:216)
- "The **Palestinian milieu** was the pedagogical *milieu par excellence*. Everything in Israel was organised to guide man. The aim was always to *in-form* living beings. Everything cohered in this living pedagogy: spontaneous mnemonics and voluntary mnemotechnics were imbricated and mutually supportive. Israel was essentially a *milieu* of instructors, the source of which was the *All-Mighty* who was *All-Knowing* and *All-Teaching*." (Jousse 2000:259)
- "The **Palestinian ethnic milieu** is rooted deeply in a living gestual tradition: to try and approach it armed with the methods of a Graeco-Latinicist philologist indicates a preconceived, intrinsic resistance to any real understanding. What we find in the Graeco-Latin 'algebrosed' books has been solely responsible for most of our shaping and, it must be admitted, 'mis-shaping'. By comparison, the traditions of the **Palestinian milieu** challenge us with the most informative pedagogics. In studying the **Palestinian milieu**, we are unwittingly touching upon the vast gestual pedagogics of a nation which carried its history through the ages with, and within, itself." (Jousse 2000:140)
- "The **Palestinian ethnic milieu**, then, proves to be the *ethnic milieu* of comparison *par excellence*, of the Mâshâl (= proverb, parable). So we understand why, from earliest antiquity, the favoured Palestinian Rhythmo-catechists were called Mâshâlists. Continuing the ancient tradition, Iéshoua,

himself a celebrated Rhythmo-catechist, was really and essentially too, a Mâshâlist, but a Mâshâlist who targumized formulaically." (Jousse 2000:224)

- "In the conclusion of "Father, Son and Paraclete in the **Palestinian ethnic milieu**" (Part II, Chapter 1), I will demonstrate the extent to which the Gallo-Galilean Tradition has 'informed' and 'rhythmised' all my muscles, the muscles of a young receptive Sarthois child." (Jousse 2000:45)
- "What we see here is typical of the '**Oral-style**' Traditions of the Nabis of the **Palestinian ethnic milieu**. These are bilateralised '**Global Style**' gestes in continuous re-play and opposition." (Jousse 2000:250)
- "By memorising and balancing the traditionally bilateralised 'limbs' of the ancestral proverbs, in the limbs of his own individual physical body, the berâ trained himself in the laws of his **ethnic style**. The **Palestinian Oral style** was, fundamentally and in essence, generalised proverbial **style**. This explains why there is such a strange familiarity found in all the **Palestinian Oral Styles**, which emerged from a great variety of mouths of individuals separated widely in time and space. One could say – and one would be right – that they were all taught in the same paternal house. This is because the whole of their *meôd*, or balancing musculature, and the whole of their nâfshâ or reciting throat, was modelled by the same expressive traditional gestures within the heart of the family. From this point, it is possible to rediscover, and to classify, not only the propositional formulae, but also the formulaic structures, at all levels of greatness." (Jousse 2000:508)
- "It has been said very rightly: 'The women of Nazareth who go to the fountain with their pitchers on their shoulders or on their heads, Rhythmo-melodise melodies which were rhythmised maybe two thousand years ago or more ...' We were not intent on doing any archeology, but on taking up once again the mechanism of memorisation and recitation according to the laws of the living **Oral Style**." (Jousse 2000:209)
- "We will see that the eternal Memrâ, Berâ of the Abbâ, will make himself 'flesh and blood', i.e. anthropos; that this anthropos will be specified **ethnically** as **Galilean**; that in the **Galilean ethnic milieu**, he will distinguish himself as a Rabbi, i.e. an instructor, a teacher, and the eternal Word will be incarnated in the tool of the **ethnic word**.

Rabbi Iéshoua, the Memrâ incarnated, is the *Word* of the All-powerful One *Who Speaks*:

<i>Dixit et facta sunt</i>	<i>mandavit et creata sunt.</i>
He spoke and things	He gave a command and
came into being	things were created.

That is the essence of the Memrâ. So, we will not be astonished to see this incarnated Memrâ one day saying, 'Let it be!'; not with reference to the light, but to the bread: 'Let it be flesh'; and to the wine, 'Let it be blood'; and he will say to his apprehenders: 'Prehend (take) and eat... Prehend and drink... Continue to perform this synthesis of coherent perfection.'" (Jousse 2000:581)

- "While the Druid instructors were handing on their lessons in this very 'rhythmo-catechetical form' in ancient Gaul, the *Abbâs* or *Rabbis* or *Mâris* were simultaneously 'traditioning' their lessons to their *Berâs* or *Talmids* or *Abdâs* under the very same form, in **Palestine**. In our bookish language, the word 'catechism' proves to be the most exact translation of the pedagogical term 'Mishnâh' or '**Oral-repetition-like-an-echo**'.

The *Abbâs* or *Rabbis* or *Mâris* were mishnaïsts, catechists, and more specifically, rhythmo-catechists. I analysed their traditional pedagogical method anthropologically in *Les Rabbis d'Israël*. Since then, this anthropological analysis has been verified and adopted by the best informed specialists of **Palestinian style**. These specialists know, moreover, that the amiable, young German philologist, Paul Gächter, has made the characteristic features of my anthropological discoveries in **Palestinian Oral style** his own, and has faithfully translated them into beautiful Latin: the primacy of **Oral Tradition** in **Palestine**, *even at the beginning of our era*; the pedagogical utilization of rhythm; the amplitude and fidelity of the reciters' memory; the principal role of the Aramaic-Hellenic Metourgemân or *Sunergos*

(the translator-interpreter), etc. The Anthropology of Geste and Rhythm has, then, succeeded in restoring to its rightful place the primordial importance of the ancient 'Oral Tradition' of the **Palestinian** Abbâs or Rabbis" (Jousse 2000:217).

- "This methodological and 'graphically *formulaic*' essay by a gestual anthropologist was mainly aimed at other gestual anthropologists. It was immediately understood and used by specialists of human mechanics, such as Dr Pierre Janet, Dr Georges Dumas, Dr Joseph Morlaàs, Dr André Ombredane and Dr Pierre Lhermitte. Moreover, what proved most interesting to me as an observer of gestes in the **ethnic** laboratory, was that this anthropological essay proved to be a sort of *test-book*. Did it not, immediately, set off 'gestually graphic' reactions in a certain number of specialists who had monopolised the bookish study of Palestinism? These gestual and typographically registered reactions revealed some very strange and troubling lacunae in **Palestinian** Anthropology; for example, on the fundamental issue of the persistence of the 'formulaic' **Oral Style in Palestine** at the beginning of our era. But times have changed for the bookish study of **Palestinian** philology. Now, indeed, and sometimes without even the least reference to the anthropologist-discoverer, and almost as if the discovery was already common knowledge, the **Formulism of the Palestinian Oral style** is publicly upheld to prove the authenticity of the *Magnificat*, the *Our Father* and the parables. And all of these in a host of serious philological commentaries ... So then, seeing that bookish philology itself invites me not to 'ignore everything about the laws of **Oral Style** and its constant successes in highly gifted individuals', let us use it in order to understand the **Palestinian** compositions from the beginning of our era. Let us meet good fortune with goodwill and let us continue to be ... anthropologists!" (Jousse 2000:324)

See also Jousse 2000: 263-264, 328, 367, 372, 423, 460, 535, *inter alia*.

□ **Gallic oral ethnic milieu**

[Oral-style ethnic milieu] [Galilee] [Written-style ethnic milieu] [book/s]

Jousse grieved the loss of the **Gallic Oral-style** traditions destroyed by the ravages of imperial Rome described and decried by Camille Jullian...

- "I reproduce here pages *viii* to *x* of Camille Jullian's Preface to Dottin's *The Language of Gaul* on the subject of the irreparable loss of the **oral** masterpieces of the literature of Gaul. The extract is somewhat long, but few readers will have ready access to this technical study. Even if it were to take them twenty years, all our schoolchildren and all our University students should revive the reciting tradition of their young ancestors. They should learn by heart the factual records of this great historian who adds his weight and 'joins (in a scientific way) the *résistance*' of our illiterate traditionist paysans:

Regardless of any other harvests which await us, it is certain that the **Gallic** language will remain eternally sacrificed within the science of languages that are past. What will forever be missing is what we know of the contemporary languages, Latin or Greek; what we will miss is the literature in verse or in prose; this is to say, that which would help us most to appreciate its deep structure, its intellectual worth, its role as an instrument of the human spirit. The longest documents that we can possibly hope for will never be any more than the epigraphic, statistic, legal documents, and such popular graffiti.

The language of Gaul will remain eternally a victim. We will always be tempted to underestimate the services it has rendered to civilisation. I am claiming services and civilisation, not because I am writing from the soil that used to be **Gallic**, not because of retrospective chauvinism, but from absolute conviction. It is a bad scholar and a pitiful historian who judges the things of the past only according to its remnants. One must also visualise their place in the world. One must, however daring this expression may be, guess by reflection what they were worth. Here we have a language, the **Gallic** language, whose domain has been nearly as large as that of Latin and that of Greek. It was spoken from the foothills of the Grampian mountains to the very top of the Apennines, from the verges of the Elba to those of the Danube. It was understood near the Bosphorus and on the Ida of Phrygia. And you cannot believe that, in the

history of the world, this language played a role barely inferior to the role of Latin and Greek – when it has served as a communicative link for the thoughts and dealings of nearly one hundred million people? Yes, you answer, but there is nothing left of it. – What you have just said is doubly unjust.

First you turn a chance result into a justification for condemnation. And then you forget that if it has left nothing, it is not because it never produced anything. I repeat with sadness and anger: wretched are the historians who only understand the past through its remnants: they kill it, I do believe, not just once, but twice. The **Gallic** language shared with primitive Indo-European the great misfortune of not being a written language; the Celts judged it more beautiful more noble, more pious to speak a language, to hear it and to remember it. This is not to say that they did not speak well. Spoken languages, M. Meillet has told me, sometimes have superior beauties which written languages lack. All the forms of literature were represented among the Gauls: rhetoric, in which all their war chiefs excelled; cosmogonic, historical or ethical epics composed by the Druids; lyrical poems or satirical songs of the bards. I assure you that they had their equivalent of the *Iliad* or of *Genesis*, the *Atellanes* or the *Odes of Pindar*. I assure you that this literature was as rich and even richer than that of Rome before Ennius. The **Gallic** language rewarded its users in full measure.

All that has disappeared for ever. No historian of the future will ever know anything of it. One of the noblest chapters of the human spirit will be eternally hidden from us. I cannot forgive Rome and Caesar for having been the cause of this intellectual massacre, following so many other massacres. For, look! Charlemagne thought to record the popular songs of the Franks; and no-one in the Roman Empire had the least idea of transcribing the poems of the Druids or the verses of the bards? What sort of intelligence did these masters of the universe possess if they failed to recognise the beauty of the works of the people they had vanquished, if they failed to understand their duty to conserve them? Nothing is a more accurate measure of the incredible moral pettiness of the great Roman Empire than its disdain for any thoughts and letters which did not originate in Rome or Greece. Let us get rid once and for all of our conventional admiration for the imperial forms of the past, for sumptuous edifices which are but facades, enveloping mostly the bloodied corpses of men and the agonies of mothers and countries.

For twenty years our Druids taught the young **Gallic** Apprehenders their innumerable rhythmic traditions **orally**: where they once taught, the earth has truly been scorched and the voices have been smothered forever" (Jousse 2000: 465-467).

❑ **Gallo-Galilean tradition - Graeco-Latin civilisation**

[Oral-style ethnic milieu] [Galilee] [Galilean Oral Style] [Written-style ethnic milieu] [book/s]

*Jousse grieved the loss of the **Gallic Oral-style traditions** particularly in the light of the survival at the hands of the same Roman oppressors of the **Galilean Oral-style traditions**. He recognises the resonances between the two cultures and advocates a revivification of Gallic civilisation following the precepts and practices of ancient Oral-style Galilee, and rejecting the literacy-focused perspectives of Greece and Rome - the **Graeco-Latin civilisation**.*

Examples of Usage

- "The **Gallo-Galilean tradition** and its irradiation, which we call a **civilisation**, propels, guides and unifies me ... **Gaul, Galilee ...**" (Jousse 2000:56)
- "In the conclusion of "Father, Son and Paraclete in the Palestinian ethnic Milieu" (Part II, Chapter 1), I will demonstrate the extent to which the **Gallo-Galilean Tradition** has 'informed' and 'rhythmised' all my muscles, the muscles of a young receptive Sarthois child. (...)

We, traditionist paysans, are all very much like the mysterious Lascaux caves: a single ray of light is enough to illuminate in them the re-play of the living Mimodramas of the Ancestral Tradition.

All I had to do to access what I call today the **Gallo-Galilean Methodology**, was to develop, scientifically, this vital and global Communion-Tradition which models the whole of man." (Jousse 2000:44)

- "For nearly two thousand years, two **civilisations** have been superimposed upon each other in layers, in our French ethnic milieu, for lack of being able to merge properly. The first of these, manifest on the surface, is the **Graeco-Latin Civilisation**, brought to the elite of our citizens by the Roman conqueror Julius Caesar, his legions and his rhetors. The second of these is the **Gallo-Galilean Civilisation**, habitually submerged, and stored in our age-old traditionist paysans of Ancient Gaul, the envoys of Iéshoua the Galilean, the carriers of the Orally-memorised Announcement.

The first **civilisation** cemented the arena of Nîmes. The second propagated the cathedral of Rheims.

We are told again and again that our **civilisation** is on the wane. My answer is that we must distinguish which of these two **civilisations** we are discussing?

Is it the first, the one on the surface, the one taught to the elite of our city-dwellers, in learned commentaries of Greek and Latin authors only, and which we could summarize in the following confession by Ronsard:

*Les Français qui mes vers liront,
S'ils ne sont et Grecs et Romains,
Au lieu de ce livre ils n'auront
Qu'un pesant faix entre les mains.*

Those French who will read my verse,
If they are not Greeks and Romans,
Instead of this book, they will be holding
In their hands but a heavy weight.

Is this the **civilisation** we are talking about? Perhaps the young French elite no longer wants to be 'Greek' or 'Roman', and maybe the books from Athens and Rome will fall from their hands as a burden too heavy and too useless? Is it not this **civilisation** which is now on the wane?

To this young elite, I, as an Anthropologist of traditionist and living Gestes indicate what must be undertaken without delay. What we have before us is a **civilisation** with **Gallo-Galilean** foundations. Our first task then is to 'revivify' this **civilisation** as a Galilean **civilisation** at a time when our greatest French specialists are at long last embarking on the rehabilitation of *our* ancient and enduring Gallic **civilisation**.

Such a hierarchical synthesis of the **Gallo-Galilean** tradition would crown my lifelong task as a Sarthois traditionist with success." (Jousse 2000:559)

See also Jousse 29, 45, 55, 57, 59, 99, 127, 130, 140-141, 304, 395, 473, 559, 563, 574, *inter alia*.

□ Genius - brilliance

[brilliant] [mechanics][communion] [chosal]

Jousse identifies '**genius**' and '**brilliance**' in the anthropos-human as being the capacity to isolate and access the 'chosal' from the apparent chaos of the universe simply and clearly. Jousse attributes this to the capacity of the anthropos-human to mimism the universe rhythmo-logically with such a degree of synchronicity that communion is achieved. For Jousse, '**genius**' and '**brilliance**' are potential anthropological capacities, and are not the reserve of any particular ethnic milieu.

Examples of Usage

- "For too long we have believed in a 'primitive' man, who, by virtue of his being 'primitive', had to be inferior to us in time and in space. Yet the more we delve into time and space, the more we discover that

the Anthropos, regardless of when and where he appears, is a *relatively* prodigious being. Let us weigh and evaluate the full import of that simple word: relatively, although it is regrettably very little used in this context: after all, greater **genius** is needed to be the first to 'invent' a tool of chiselled flint than to be the last to 'perfect' an atomic canon." (Jousse 2000:135)

- "The whole unconscious of the intussuscepted reality is re-played in the **genius**. A **genius** cannot not discover. His entire mechanism of intussusception is orientated, and plays continuously. And that is why a genius could say what Iéshoua's Reciters said when they were ordered to keep quiet: *Non possumus non loqui* - "we cannot not speak". We cannot not *express* what is in us, in spite of the pyres, the scaffolds and the crosses ...

For the **genius**, it is not a matter of merely imitating other **geniuses**, but of observing reality in a particular and peculiar fashion, and of being authentically oneself, as they are" (Jousse 2000:126)

- "Supranormal Man – he, the *truly normal* one – is strong enough not to be confused by the Ethnic. Pitted against, and regardless of the entire Ethnos, he becomes aware of and gains mastery of that which is purely Anthropological, that which is sometimes the unknown Cosmological. He is the hyper-praxic – the **genius**, possibly – of *Chosal* (i.e. concretely-material) memory or of Verbal memory. I will have to deal with this at length." (Jousse 2000:119)
- "True **genius**, (...) liberated by its solitude and silence, and by dint of its patience and heroic waiting, will grasp *one* as yet unknown Interaction of the Cosmos and present it to an astonished world. Such is a Copernicus, a Newton, a Pasteur, etc. Such **geniuses** extract from this apparently inextricable complexity which we have called the *Universal Imbrication*, an *Interactional Implication* and, from this Implication they extract, an *Explication*.

Not having the objectively adapted words at my disposal, I am forced to rely once more on the very expressive gestual terminology from my Laboratory: *ex-plic-a-t = he – makes the geste of – folding – out*. In this way a simple 'Propositional Geste' can verbalise ethnically, and render commonplace, this *chosal* and masterly unfolding of a 'cosmological interaction' which revolutionises everything:

The Earth moves around the Sun.
Bodies attract Bodies.
Life begets Life.
etc.

The simple wording of a proposition can translate and transmit an entire great world-renewing discovery. But this proposition in a particular ethnic language is only the specific expression of one interaction of what is real, taken-into the consciousness of *one* Anthropos, from among the indefiniteness of all unconscious cosmological interactions. That is why a **genius** cannot be understood in the immediate future. To explain the work of a **genius**, a further tenfold greater **geniuses** with intellects that are in sympathy with his are needed." (Jousse 2000:133)

- "Man's stroke of **genius** was to become sharply conscious of the *Mimeme* which burgeoned spontaneously in his moulded muscles." (Jousse 2000:116)
- "We might even discover one of the most mysterious secrets of **genius**. Are the deepest and newest thoughts not often those which are closest to this childlike freshness?" (Jousse 2000:109)
- "Imitating, no doubt, numerous Sêferists, the Galilean counter-researcher, Iohânân bar Zabdai noticed that this Creation was formulated in ten 'Memrâisations'. He in turn, and *he alone*, artisan-paysan inspired by Elâhâ that he was, formulated *his* discovery of the 'Memrâ' in the functional standard rhythmic Schema of *Genesis*. And his new formula had a simplicity and a **brilliance** even more impressive than the old one:

In the Beginning was the Memrâ."

(Jousse 2000:482)

See also Jousse 2000:25, 28, 106, 125, 132, 133, 134, 148, 195, 208, 244, 353, *inter alia*.

□ **geste/s - gestual - gestually - gestualiser - gestualise/d - Propositional geste - Interactional Geste**

[tri-phasism] [an acting one -acting on -an acted upon] [receive] [microscopic] [anthropos]

*"What we have to study is something very much more profound than language, something much more primitive, more virginally anthropological: the corporeal-manual **geste** which is not yet transposed into the laryngo-buccal **geste**. True human expression is not language, reduced to the **geste** of the langue: it is the expression of the entire being (...). In order to access these mechanisms, we have to become conscious of what primordial human expression is, and study it in its virginity, its genesis (...)" (Jousse 2000:574)*
For Jousse, '*geste*'

- *is the mirror of the indivisible complexus of psycho-physiological Real of the anthropos;*
- *is the 'emotive-thoughts' and 'thoughtfilled-feelings' of indivisible human thought and emotion;*
- *is the unit of mimismologically concrete and intellectually abstract meaning informing all impression and expression;*
- *operates both microscopically and macroscopically as a complexus of rhythmo-mimisms 'received, registered and replayed' in interaction with the universe of the anthropos;*
- *transcends ethnic language, and is therefore anthropological.*

Examples of Usage

- "The Cosmos thus presents itself to the rhythmo-miming Anthropos as an immensely intricate interlacing of unconscious and rhythmically Tri-phasal **Interactional Gestes** which he, the Anthropos, will be able to receive, to re-play, and to *sequence* consciously." (Jousse 2000:113)
- "It is as if we are under a ten metre high wave. It overcomes us. We receive it all. And we do not receive superficially, but deep within ourselves. Because of the constraining law of Mimism, we receive within us the Mimemes, in other words the movements of things around us re-constructed in our receiving mechanisms. That is why you often hear me using the phrase '**geste** of things' synonymously with '**geste** of men'. I do this because things are only known to us insofar as they are played, that is, '**gestualised**' within us." (Jousse 2000:121)
- "The Ethnography of Marcel Mauss taught me what I needed to know about the various mechanisms of the different stages of **gestual** and oral expression." (Jousse 2000:23)
- "As an experimental anthropologist, I unified the **geste** and logic of all these erratic elements, resulting in the anthropological **Propositional Geste**, and the ethnic verbalisation of the cosmological **Interactional Geste**. Instrumental analysis revealed human Globalism, which led to the immediate compilation of the Anthropology of **Geste** and, conjointly, of Rhythm.

It is imperative that we study the living in its living form, and exclude the study of dead books entirely: we must add an in-depth study of the living, expressive and rhythmic **geste**." (Jousse 2000:25)

- "I have called this **Interactional treble Geste**, which intuitively and logically encodes what is Real, Rhythm-phasism. When transposed into human mouths, this **Interactional Geste** becomes the **Propositional Geste**, in which once again, rhythm and logic coincide, which is why I could call it the rhythm-logically **Propositional Geste**. The universe presents itself to the rhythm-miming Anthropos as a wonderful interlacing of **interactional**, unconscious and rhythmically tri-phase **gestes** which he will re-play and sequence consciously and logically in this rhythmical tri-phasism. The anthropos, like a sort of sequencing microcosm, receives and reflects, in his whole being, the innumerable and simultaneous

Actions of the macrocosm. The world and its enduring drama become mutually defining." (Jousse 2000:176)

- "The 'dead', written texts will be used only as a means, in the interim, of discovering the 'living' **gestualisers**. I will work within the mode of *gestual performance*, not within the space of the *written text*. I will thus unearth living facts the existence of which has never been suspected by those who tried, by assessing what was inert, to understand and explain the immense and complex anthropological and ethnic Mimodrama which makes up our 'Oral-style Tradition'." (Jousse 2000:26)
- "When, therefore, the occasion arises to re-play the **geste** or the characteristic attitude, to express it or to *Mime* it - **gestually** - the different Mimers will almost all agree - instinctively - to choose this 'characteristic Mimeme' and make of it a kind of '**Gestual name**' for the being in question. Here one sees how 'the name is the essence of the thing'; it is its 'Essential Action'.

Thus, the baby will be mimed significantly by the **geste** of *suckling* and will be '*the suckling one*'; the old man will be significantly mimed by the **geste** of *shuffling* and will be '*the shuffling one*'. And so it is that each being will have its '**gestual name**', chosen, with delicacy and intuitive finesse from its most characteristic **gestes**.

And so there develops in the *whole human composite* of the Mimer a vast mimismological terminology of Corporeal Style, a terminology as rich and differentiated as his need for expression demands: each of the *interesting* beings of the universe will be 'expressed' within the human composite by its Essential Action.

But these 'expression-of-attitude-beings', if we may call them such, do not confine themselves to 'keep' to this or that characteristic position; these 'expression-of-attitude-beings' do not have only one essential **geste**, an action which could be called 'potential'. They also act on each other, in perpetual interaction, through multiple 'Transitory Actions' which are ceaselessly diversified. Each Action activates other Actions, specifically according to its own 'potentiality'." (Jousse 2000:69)

- "The whole of the science of Anthropology should be revised in terms of Life, and not in terms of what we are, or think, at present. We need to be alive enough and supple enough, dare I even say intelligent and humble enough, to allow ourselves to be schooled by these living traditional mechanisms. We will most assuredly not understand these peoples if we start by looking upon them as inferior. The vast *gestual equipment* necessary to transport the totality of the traditions of a human group has been developed over thousands of years and only an intelligent anthropological and ethnic sympathy can guarantee a fair assessment of its value. These traditions are passed on from generation to generation with such precision and vigilance that some ethnic milieux punish a mistake, an 'erring' (we would translate: a sin) of a Reciter-**gestualizer** by having him immediately 'put aside' and later 'put to death': such is the importance of keeping the testimony by **gestes** exact, faithful and true.

The Anthropos has, in a manner of speaking, vitally crystallised in his own body what is fleetingly real in the shape of living *gestual* 'Pearl-Lessons' in order to conserve and carry the tradition of what is Real from generation to generation. That is why, in all the civilisations which are truly alive – and therefore concrete – we have traditional 'strings' of Mimodramas, 'ordered and counted', which make up their history, which is not the same as art as we know it. And if we were to go to their religious ceremonies, or better, to their traditional ceremonies, which are nearly always inaccessible to us, we would see that the **Geste** and the **geste** of the ancestors – *le Geste* and *la geste*, their deeds and the tales of their deeds - are always carried in mimodramatical forms which are sometimes, but not always, oralised. **Gestual** traditions are also reliable historical documents." (Jousse 2000:138)

- "As a matter of interest, all the terms of my vocabulary - *Gestual Language*, *Propositional Geste*, *Oral Style*, for example - have now become quasi-indispensable expressions, so deeply are they rooted in reality. Whether they like it or not, even those authors who, for some reason or other, are reluctant to quote me by name, are impregnated with my anthropological vocabulary.

The time of acceptance has come quite rapidly. On the occasion of the presentation of his doctoral thesis on Apraxia to his examiners, Dr Morlaàs countered their objection that '**gestual**' was not a French word, with the reply: "It is not. Today it is a Joussean word, but tomorrow it will be **global**."" (Jousse 2000:50)

See also Jousse 2000:62, 19, 70-71, 72, 73, 75-76, 77, 84, 90, 119, 147, 256, 280-281, 328, 412, 437, 24, 27, 48-49, 26, 60, 72, 77, 85, 89, 135, 141, 156, 280, *inter alia*.

□ **Global - Globalism**

Jousse uses the word '**global**' in a number of senses, meaning:

- the 'whole human body-being' ...
- "Then I will slowly, as in a 'laboratory', observe this living Crystallisation of the Pearl-Lessons within the **global** Anthropos." (Jousse 2000:26)
- - 'the indivisible complexus of geste' ...
"We have to 'apprehend' or 'learn to play' the **global** gestes expressed in the Tôrâh of the Israeli people." (Jousse 2000:59)
- the 'meaning as a whole' ...
 - "This seemingly insignificant act of 'breathing' embodies a whole theory. This is so because every proposition constitutes a **global** whole which is the origin of the notion of the 'Propositional Geste' which took shape in me. It is not the word, but the proposition, that is the unit of rhythm. So, once the beginning is given, one can go on automatically to the end." (Jousse 2000:19)
- 'worldwide' ...
 - "On the occasion of the presentation of his doctoral thesis on Apraxia to his examiners, Dr Morlaàs countered their objection that 'gestual' was not a French word, with the reply: "It is not. Today it is a Joussean word, but tomorrow it will be **global**."" (Jousse 2000:50)

□ **Graphic Abbreviations - Formulaic Abbreviations - rhythmo-typography**

[scripting] [memory aid]

Graphic Abbreviations occur when the Oral Style is scripted or put-into-writing as a memory-aid. In those instances where a formula is very well-known or has already been repeated, it follows that it requires no mnemonic support, therefore the scripter marks the position of the well-known or often repeated formula with a series of dashes or dots to indicate the omission: "Special typographic signs will be used as follows:

Abbreviation by omission: (.)

Abbreviation by condensing: (+ + + + +)

Indication of a defective Binary or Ternary:

(o o o o o o)

(...) By referring to the Greek text, one will see that the blank sections (marked by o o o or + + + or ...) are supplemented by the formulae used in some other account by Mark, Luke or Matthew." (Jousse 2000: 343)

Graphic Abbreviations are specifically omitted in the scripting because both the recorder and the audience know the text so well that the record becomes superfluous. It follows then that those parts that were best known needed least aid, so they were the ones omitted in the scripted record. The irony of this is that the most important parts - i.e. those parts most often recited - become omitted, which leave critical gaps in the written record. When such written records are presented to audiences that are not part of the original audience and who are not 'traditioned' in the relevant Oral Style, the texts become incomprehensible, and readers then compensate with explanations that have little or no bearing on the meaning of the original, contributing to the synoptic-type 'problems'.

Jousse makes the point that only omissions of mnemonic Oral-style recitatives can be termed **Graphic Abbreviations**, indicating that omissions in the writing of other texts would not qualify as **Graphic Abbreviations**.

Examples of Usage

- "I discovered the Palestinian custom of **Graphic Abbreviations** by precise and meticulous verification of the living law of formulaic Bilateralism. In each instance and without apparent reason these **Graphic Abbreviations** give the impression of breaking the normal, anticipated development of the parallel rhythmic recitatives. By so doing, the formula is rendered incomplete for the reader. Let us judge from this simple example:

<i>b</i>	<i>B</i>		<i>c</i>		<i>C</i>		<i>c</i>
For the flesh		and the blood		But my Abbâ		of Shemayyâ	
<i>d</i>				<i>d</i>			
did not reveal to you						

But this is only an illusion, for the reciter, moulded in his traditional Rhythmo-melody, spontaneously extends the abbreviated formula found thus in writing.

(...) Now, the Palestinian custom of **Graphic Abbreviations** has become just about as well known in the 'ethnic milieu' of Palestinian specialists as the custom of our 'etc.' After me, others, like Raymond Pautrel, have verified the use of **Graphic Abbreviations** as a Palestinian custom and published accordingly in important philological reviews. What is one to think, then, of those specialists who still continue to tell us that the *Our Father* in Luke is 'shorter' than it is in Matthew? For us the difference in length of what was 'put-down-in-writing' in Greek of the *Our Father* in Matthew and in Luke comes only from the use of customary **Graphic Abbreviations** (analogous to our *etc.* or to our dotted lines); the dotted lines were used at the end of the two recitatives which structured the *Our Father* and which 'everyone knew orally'." (Jousse 2000:232)

Graphic abbreviations of the *Our Father* by Luke, 11, 1-4

1	2
Abbâ	Hallowed be the Name of you
3	4
May come the Malkoûtâ of you
5	6
.....
7	8
The Bread of ours that is coming	Give us to eat on this day
9	10
And remit to us	As we remitted
the Debts of us	to our Debtors
11	12
And will not make us come
to Trial	

(Jousse 2000: 495)

For examples of **Graphic Abbreviations** identified by Jousse, cf. Jousse 2000: 338-339 (*Targumic concordances*); 344-349 (*'The healing of the leper' and 'The healing of the daughter of Jairus'*); 495 (*Our Father, Luke, 11,1-4*); 514 (*The Heading on the Cross*).

□ **Gry, Léon**

Léon Gry published a scholarly edition of Esdras.

Examples of reference

- "We have seen how the ancient rhythm-catechistic *Usage* of the Targum should not be confused with their subsequent *Putting-into-Writing*. **Léon Gry**, who immediately accessed the living mechanics of the targumic Formulas, understood this perfectly. He has verified and confirmed the 'traditional play of living Dominoes!' by way of his Aramaic formulaic re-encoding of the *Apocalypse of Esdras*. All the Palestinising anthropologist has to do is to challenge **Léon Gry's** two hefty volumes which hold the philologist's eight lines to discover that the former outweighs the latter. When we take a methodological point of view, we see how this philologist halted all research on the subject by young Palestinising researchers, when he applied the closed system so vigorously denounced by Bergson. **Léon Gry** uses an open system."(Jousse 2000:457)

“HHHH”

□ hemistich/es

[Bilateralism] [balance] [Rhythmic schema]

Hemistiches are the balanced halves of formulas in oral composition as the natural biological consequence of Bilateralism, the double-sided nature of the anthropos-human.

Examples of Usage

- "There is a world of difference between the stylistic study of Homer and the stylistic study of Plato. To Homer, it is not the word that is the unit of expression, but the formula, which is in most cases the **hemistich** or the balancing." (Jousse 2000:459)
- "When a child is alone, it tends to rhythm-melodize a kind of rhythmic formula of its own making, which it uses as a sort of dynamo in order to rock itself to and fro without ever getting tired. I imagine it taking hold of a negative phrase, an actively negative phrase:

No, no, no, I will not write

No, no, no, I will not write

And this child, whether facing you or with its back turned, will maintain this balancing movement. We have all seen how children create rhythm, not in their copy-books, but in their whole bodies during break and when 'put in the corner' by their teacher:

No, no, no, I will not write

No, no, no, I will not write

The child is totally unaware that he is rhythmizing insults 'in two **hemistiches**' like Homer's heroes. The child here plays out spontaneously the most fundamental law of human expression: the Law of Bilateralism." (Jousse 2000:291)

- "Once the Palestinian child had all these mechanisms embedded in him, he had an intrinsic understanding, without at first being clearly aware of it, of the interdependence between right and left, earth and sky, etc. These mechanisms were presented in the form of *Mnemotechnic rhymes*, rhymes which, one could say, come into play not according to sound, but according to meaning. This last is a particularly significant characteristic of Israel which balanced its propositions by interlinking them, not as we do, by phonetics, or as the Greeks did, by metre, but by *semantics*.

This last is a point of considerable superiority and a very valuable asset when translating: one can generally translate Palestinian balancings without losing too much of their Bilateralism. Whereas if we translate French rhymes into Latin or English, we can no longer feel the play of their rhymes. Likewise if we translate Homeric balancings into English, the balancing of the two **hemistiches** lies beyond our grasp.

Such semantic rhymes give us, for example, the following in Joel:

Iahôh from the top of Zion roars ...

I can be sure that I will find 'to give voice' in the second balancing, which will in effect be borrowed from the voice of the lion which roars and sounds like thunder. In the same way, you have 'Zion'. What will come as a parallel to Zion? Jerusalem. Amos will thus say to us:

Iahôh from Zion roars

And from Jerusalem he gives voice

Some authors have rejected the authenticity of all these verses because they closely resemble others. But if that is their reasoning, then why not reject the authenticity of the whole Bible!

Jeremiah, too, balances the same formulaic terms:

And Iahôh from on-high roars

From his saintly domain he gives voice

He had previously already balanced the same parallelisms:

Against him the lions roared

And the jackals gave voice"

(Jousse 2000:264-265)

□ Hexapla of Origen

Origen of Alexandria constructed a six column comparative synopsis of the Gospels in Hebrew and Greek known as the **Hexapla** in c A.D. 240. The six columns recorded 1. the Hebrew text in Hebrew letters, 2. the same in Greek Letters. 3. *Aquila*, 4. *Symmachus*, 5. *LXX*, 6. *Theodotion* "to aid Christian apologists in their disputes with the Jews by indicating exactly what was said and what was not contained in the Hebrew text and to provide the Church with a uniform text by reducing the variants found in the codices." (Catholic Commentary on the Holy Scriptures 23m.) Jousse planned, and partially executed a tripartite rhythm-catechistic equivalent of the **Hexapla** out of the Aramaic *Besôrâh* of *Kêphâ*, *Mattai* and *Shâoûl* translated into Greek for comparative purposes with the **Hexapla of Origen**. Brief extracts - from the healing miracles of *Jairus'* daughter and that of the leper - of Jousse's partially completed work appear on pages 343-349 of *The Anthropology of Geste and Rhythm* 2000. Jousse contended that the synoptic problem could be explained away by the insight that the Gospels had originated as Oral-style mnemonic rhythm-catechistic texts, as explained below, rather than as the written texts explicated in *Origen's Hexapla*.

Example of Usage

- "Because of the relative 'oral amnesia' of the Greek milieu, the elementary Aramaic *Besôretâ* was thus directly preserved for us in the form of three instances of the putting-into-writing of the oral Hellenist Targum-decodings: *Kêphâ's* Recitation was encoded by Mark, *Shâoûl's* Recitation was encoded by Luke, and *Mattai's* Recitation was encoded by a Targumist whose name remains unknown. Unfortunately we have, in the case of the superior Aramaic *Besôretâ*, only one instance of putting-into-writing of the Hellenistic oral Targum encoding: the Recitation of *Iohânân*-John himself was encoded by someone unknown.

The principal Aramaeo-Hellenistic Targumists naturally had frequent pedagogic interaction (as we have among our stenotypists). Such pedagogic interaction sometimes went as far as collaboration, or simultaneous temporary substitutions by the same Aramaean Catechist-Reciter. Thus we can expect to find, in many passages which have apparently been put into writing independently, recitational similarities which can at times even be absolutely identical, with the exception perhaps of one or two words. Besides which, the traditional formulism of the Aramaean Oral Style and the equally traditional encoding-processes of the Septuagint, amongst others, only served to favour repeated and unavoidable partial similarities and even lengthy passages of identical text.

We have seen that the Aramaic Oral Style allows, as does the Ionic Oral Style, for 'equivalent formulae', the 'interchange' of which can easily and constantly be noted. Any catechistic lesson can easily receive a new 'introductory formula', so that it may be logically linked to the catechistic Lesson which, occasionally, precedes it. There is therefore a continuous play of 'formulaic substitutions', the wonderful pedagogic flexibility of which should be thoroughly researched. A living Oral-style pedagogy, intelligently adapted to a living milieu, is not a blind and crude, thoughtless and maladapted mechanism. In matters of Life and Anthropology, the researcher need not prescribe *a priori*. He need but note *what is*.

A few methodological examples taken from the catechistic lessons of Rabbi *Iéshoua's* Talmid will demonstrate the objective observation of complex living and intelligent gestes. Before undertaking any in-depth study of any instances of the putting-into-writing of the Greek-encoded Targum of the Aramaic

Besôretâ, it is essential to highlight typographically the most prominent of the traditional rhythmo-pedagogic structures and the most typical of the Graphic Abbreviations within them.

I have included predictably, among these examples, the first pages of a vast *Rhythmo-catechistic Synopsis of the Gospels in Greek*. An ethnographer familiar with the largely analogous works of the *Tetraples* and *Hexaples* by **Origen**, would understandably name this formulaic occurrence of the three Synoptics: the Hellenistic Tritargum of the elements of the Aramaic Besôretâ.” (Jousse 2000:342-343)

□ **Hugo, Victor**

Jousse was enormously admiring of the vast oeuvre of Victor Hugo, 19th century French poet, playwright, critic, political activist and commentator, the more so because he identified and described the operation of the principles of the Anthropology of Geste and Rhythm in Hugo's expression.

Examples of Reference

- “One of my collaborators, taking a paragraph from my *Oral Style*, wondered whether **Victor Hugo**, who was so spontaneous in his expression, had not been forced by his powerful physiology to follow the laws of Parallelism. This became the subject of two very fine and judicious doctoral theses focused on the profusion of Binary and Ternary Balancings in **Hugo's** work. **Victor Hugo** managed very well at first ‘to dislocate that great simpleton, the alexandrine,’ (*disloquer ce grand niais d'alexandrin*), only to find himself even more forcefully entrapped in the Binary Balancing of the Simple Bilateralism, and in the Ternary Balancing of the Double Bilateralism, which forced themselves upon his physiology:

<i>J'ai une maladie</i>	<i>une maladie mortelle,</i>
<i>une maladie faite de la main des hommes ...</i>	
<i>Je laisse une mère,</i>	<i>je laisse une femme,</i>
<i>je laisse un enfant ...</i>	
I have an illness	a deadly illness
an illness come from the hands of men ...	
I leave behind a mother	I leave behind a wife,
I leave behind a child ...	

And that is in his prose. In his poetry it is the same thing:

<i>Je suis banni,</i>	<i>je suis funeste ...</i>	<i>je suis proscrit,</i>
<i>Rien n'est vaincu,</i>	<i>rien n'a ployé ...</i>	<i>rien n'a tombé,</i>
I have been banished,	I am pernicious ...	I have been exiled,
Nothing has been vanquished,	nothing has fallen,	
nothing has weakened ...		

Victor Hugo successfully eliminated the median caesura of the alexandrine, but in so doing he established Human Double Bilateralism in the twelve syllable alexandrine. Until **Hugo**, everything was

locked up in the Simple Binary bilateralism, because of the melody. What were all the French authors and actors of the 17th Century doing, Corneille as much as all the others? They balanced their work consistently with this 'circumflex' melody:

<i>Rome n'est plus dans Rome</i>	<i>Elle est toute où je suis.</i>
Rome is no longer in Rome	It is wholly where I am.

When the middle break was done away with, we were left with the likes of:

<i>Elle filait pensivement la blanche laine ...</i>
She pensively spun the white wool ...

The kind of repeated triple block which we have here was not even sensed. Verse was seen as a whole, as a type of mono-block. Then came the time when no-one bothered any longer at all about this balancing, and we ended up inevitably with a sort of free verse, which is neither verse nor prose." (Jousse 2000:288-289)

□ hunter-gatherers - agriculturalists - pastoralists - caveman - modeller-sculptors - Mimograms - Mimoplasms

[mimism] [mimodrama]

Jousse identifies the elements and operation of the Anthropology of Geste and Rhythm apparent in the expressive behaviours of the anthropos-human from the time of nomad hunter-gatherers and early agriculturalists. This implies the commonality across time and space of the inner microscopic geste and of the operating principle of Mimism, Mimograms and Mimoplasms and the infinite variety of their expression in ethnic macroscopic gestes.

Examples of Usage

- "When did this Mimism first appear in the Universe? I have no idea: to me the Anthropos now is no different from what he has always been. The question of Evolution does not fall within my province. But one fact is obvious: when we are faced with traces of human prehistory in caves, we have before us those astounding 'Mimograms' and 'Mimoplasms' which demonstrate evidence of a capacity, which is currently quite uncommon, to observe sensitively, and therefore to intussuscept, to preserve and to re-play.

For an incalculable number of millennia, man has been 'Miming' this interactional global expression. This is still found in astonishing and dynamic re-play in the Americas and in a number of ethnic milieux throughout the other continents. We will study this extremely rich, dense, global and logical expression further on." (Jousse 2000:116)

- "What present-day talking movies are doing should have been done in the past: the meticulous recording of each of men's gestes – of **hunters**, warriors, **pastoralists**, **agriculturalists**, etc. It is from these sounds that gestes sprang forth spontaneously in the throat. It is from among these sounds that each particular human grouping came to choose its own characteristic sound." (Jousse 2000:88)
- "All these great **modeller-sculptors** of the dawning civilisations felt themselves 'insufflated' by a mysterious breath which impelled them to create. We have been informed about the inspiration among the Primitives in a grossly impoverished way. We have forgotten the great creative urge of Life that must be played.

Anthropological knowledge has increased and we know now that a **caveman** who modelled the extra-ejected Mimeme of some animal, believed he was creating an indefinite number of derived versions of this animal. It was also his belief, we know, that the **hunter** would land a fatal blow on a specific spot on a live animal once the sacred ministers had acted out, in their grandiose mimodramatic liturgy, the

great geste of the killing of the animal. The **Mimoplasma** had therefore to be a perfect Mimeme. If the **Mimoplasma** was not exact, total and complete, the act would not be successfully performed. This is *Operative Mimoplastism*." (Jousse 2000:150)

- "The frescos of Montignac depict mares chased by stallions. Such a geste of reproduction was realised on the walls of the caves in order to sanction its re-play in reality. It must be reiterated that this expression differed greatly from contemporary art which is comparatively vain and vacuous. This geste of reproduction expressed, instead, its part in the great play of Life which can only be played as an integrated whole. Primordially, these **Mimoplasms** and these **Mimograms** operated as creative replenishers of the reproductive life force. Once produced, this great geste of growth and multiplication became no more than a monument, a memento, a memory-aid: thus creation became history. I understand and articulate the famous **Mimogram** of the caves in Montignac as a Tri-phase geste as follows:

The **hunter** propels the arrow
the arrow disembowels the bison
the bison gores the **hunter**.

Later in history we encounter raised stones, without any inscription. They are also *aide-mémoires*, but of facts unknown to us. They are the precursors of our triumphal arches and eternal flames." (Jousse 2000:151)

“III”

□ **Iéshou" a - Rabbi Iéshou" a - memrâ incarnate**

[Jesus] [Berâ] [Meshîhâ]

Jousse identified *Jesus* as an “Aramaicophone Galilean paysan” (2000:48,141) and insisted on the use of his title – ‘**Rabbi**’ (Teacher) and Aramaic name – ‘**Iéshou" a**’, therefore his correct designation would be ‘**Rabbi Iéshou" a**’. Jousse points out that: “Using the word ‘Christ’ in order to designate *Iéshoua* when one is concerned with the Aramaic milieu in which he taught, is clearly an anachronism. So is using the word ‘Sir’ when translating as one bible did recently. Call him ‘**Rabbi**’ as his Apprehenders did, as this will force you to study what a **Rabbi** is, which is a challenge to do some real work. A **Rabbi** is one who makes his Talmid, or his Apprehenders-by-heart, ‘come near him’. A propos of *Iéshoua*, we have at every turn equivalent formulas such as: ‘and came after him’ his Talmid, ‘and came near him’ his Talmid. ‘To come near a **Rabbi**’ means to come in order to memorize, not to get excited by lyrical tunes.” (Jousse 2000:305)

Jousse maintained that the **Rabbi Iéshou" a** had received no formal rabbinical training, and that all his learning was ‘traditioned’, i.e. handed down orally from Abba to Bera. Father to Son, and – as in **Rabbi Iéshou" a**’s case – Mother to Son.

Examples of Usage

- “And we see him, this **memrâ incarnate**, in the shape of a small child at the centre in the crib of Bethlehem. On the one side is the mother, the great rhythmmer who occasioned my greatest discovery: the Aramaean formulary of the Magnificat. On the other is the adoptive father, the man with the calloused hands, the artisan-paysan who gained his manual ability through the handling of tools.” (Jousse 2000:311)
- “All of **Rabbi Iéshoua**’s expressions were like that, because he was Palestinian. In-formed by his formulaic Oral-style Tradition, he was familiar with these parallelisms which he had learnt as a very young child from the lips of his mother Mâriâm. The more I study, the more I realise that **Iéshoua** knew his Aramaic Targum exhaustively. He knew his Aramaic Tôrâh in depth. I can state without hesitation that he knew his Targumic Tôrâh as well and better than the little present-day Mohammedans know the Qur’an by heart by repeating it daily.” (Jousse 2000:266).
- “The *Abbâs* or *Rabbis* or *Mâris* were mishnaïsts, catechists, and more specifically, rhythm-catechists. (...) The Anthropology of Geste and Rhythm has, then, succeeded in restoring to its rightful place the primordial importance of the ancient ‘Oral Tradition’ of the Palestinian *Abbâs* or *Rabbis*.

Of all these rhythm-catechist *Rabbis*, the greatest, and if not the greatest, then certainly the one most studied as such – is unquestionably **Iéshoua** of Nazareth. What characterizes him as such is that, essentially, he was a *popular* rhythm-catechist, comparable in style to the Finnish paysans, the oral rhythmers of the parallel balancings of the Kalevala, which Lönnrot restored to its rightful and honourable station. The **Galilean paysan Rabbi** did not rhythm-catechize in *scholastic Hebrew*, the language of the academies of the learned or for the learned, but in *Aramaic*, the language of the synagogues or the open air for the people – those ‘poor in knowledge’, which poverty it so distressed him to see.

(Jousse 2000:217-219)

- “Unfortunately, since the time that the prototypical paysan, Adâm, left the earthly Paradise, no paysan, and no paysan son, has tried to project himself into that milieu so that he could try to understand and explain it from the paysan perspective ‘in paysan fashion’. This explains all the variously learned, but always *de-ethnized* flights of **imagination**, that have subsequently been attributed to the first ‘Pleasure Park’. Only as a paysan should one have the boldness to revisit such scenarios: a boldness, furthermore, that has no need to fear the two *kéroûbs* and the fiery sword, who disappeared from the entrance of the earthly paradise a long time ago. Instead, we are confronted by the dread army of Graeco-Latinicist papyrovores, who have marshalled themselves there for centuries and centuries.” (Jousse 2000:392-393)

□ **Imbricate/ imbrication**

[intussuscept] [incarnate]

*Jousse makes the point that the rhythmo-catechistic Oral-style tradition is progressively self-energising and self-generating: once it is set in motion, it is virtually an unstoppable flood, making no distinction between good and evil, vide the diaspora of human triumph and shame manifest often simultaneously in the name of Divine Authority repeatedly throughout history. Furthermore, the fundamental role of the Oral-style tradition in shaping - and even, in some instances - making history, is virtually undetectable, as its overt manifestation is ephemeral and transitory, giving no indication of the depth and longevity of its visceral memorial **imbrication**.*

Examples of Usage

- “We must never forget that normal human mechanics are an apparatus for selection which vibrates interactionally, not fragmentarily. I have seen, I have said before, and I repeat it, for it is one of the basic laws of **Imbricating** Mnesia: the vibrations which are outside us are never independent but *always interacting*. One vibration always acts on another vibration. In the Universe, everything inter-activates everything. It has been accurately asserted that to consider a phenomenon as separate, as distinct (from the cosmos), is to distort it. Whether we like it or not, we are involved in Universal Cosmological Interaction, which is universal ‘Cosmological **Imbrication**’, before becoming mnemonic, eupraxic or eumnesic ‘Anthropological **Imbrication**’.” (Jousse 2000:118)
- “We are forced to progress as if we were climbing a staircase, step-by-step. We cannot, instantaneously, find ourselves on the first floor. We must **imbricate** successive approximations. We go from the best known to the least known, and from the least known to the unknown.” (Jousse 2000:280)
- “This re-play of corporeal and manual Mimemes is neither scattered nor incoherent. It is accomplished generally in the spontaneous, intelligent and logical form of a generally Tri-phase Propositional Geste:

an Acting One	acting on	an Acted upon
---------------	-----------	---------------

 These three natural phases of the miming Propositional Geste are not only necessarily successive but they are also biologically **imbricated**. They make up an indivisible muscular and semantic whole.” (Jousse 2000:91)
- “As we have already seen, melody and musculature are not physically separated, nor is the process of rhythm physically and psychologically removed from the physical and psychological process of thought. Rhythm and thought together create the Rhythmic Schema of the ‘Mnemonic Recitative’, which is not a poetic stanza to be cut up. It is precisely this **imbrication** of all these living elements that compels the examination of the processes of *Formulism* and *Bilateralism*.” (Jousse 2000:258)
- “The great maternal cradling is the first formation of balanced beings. This cradling, I found in the patriotic songs which my mother loved to sing softly to me whilst balancing:

In my country, I worked the soil,
in my country, I tended the sheep.
And now that I am a soldier,
I will remain true to my country.

These balancings are the mothers' terrible *berceuses* which rise up when the country comes under attack. Then their sons, the little peaceful paysans, are transformed at once into invincible warriors:

Halt!
Halt! Halt!
You're not going past."

(Jousse 2000:309-310)

- "Our thought, which is the bringing-into-consciousness, will thus no longer pulse to the Rhythm of the Brain, and our memory, which is the re-play of consciousness, will thus no longer respond to the Rhythm of the Brain. It is to the Rhythm of the Body as a whole that thought and memory will pulse and respond. Rhythm is collectively and continuously **imbricated**: the rhythm of our hearts, the rhythm of our breathing, the rhythm of the balancing of our hands, of our footsteps, of our actions, depending on which part of our bodies we use to *express* the **intussuscepted**, intelligised and globally re-played Cosmos." (Jousse 2000:176)
- "Now, I believe that once we have personally experienced and physically sensed our own language, we would be prompted to look further: to seek the Graeco-Latin stems, to discover the original words, to explore the Indo-European roots which are always concrete and, thereafter, to access the underlying mimismical gestes, which, we would discover, are identical to ours. All the timeless, but mummified, gestes would be revived and would **imbricate** themselves into our own gestes. Life would rediscover Life, and would enhance it. 'The eternal relevance of the classic authors' would no longer be a vain and empty claim." (Jousse 2000:100)

See also Jousse 2000:16, 38, 56, 77, 91, 112, 126-128, 181, 491-492, 505-506, *inter alia*.

□ **impressing - expressing: microcosm - macrocosm**

[expression] [manducate] [Mechanics]

Jousse identifies the interface between the processes of '*impressing*' and '*expressing*' and the macrocosm of the universe and the microcosm of the human inner '*Real*' as the '*universe plays and the anthropos re-plays*'. He demonstrates that this process is indivisibly psycho-physiological, and that the process of the *impressing and expressing* of emotion and thought are as biological as the ingestion and excretion of food, hence the '*manducation*' of the teacher and the teaching, and therefore all human communication.

Examples of Usage

- "First, we must understand the status of the Anthropos within the balanced bilateralised Cosmos; second, we must understand how the balanced Cosmos is *im-pressed* in bilateralised Objects; third, we must understand how what is *im-pressed* in the bilateralised Objects is **expressed** through the Mimodramas of those bilateralised Objects." (Jousse 2000:246)
- "This 'play' is what is real outside of us, that imposes itself on us, that is *im-pressed* within us, and energises us to *ex-press* it, to 're-play' it, just as it was *im-pressed*. Do you understand this formidable process? Under the 'sealing' pressure of what is real, the child is '*im-pressed*', like soft, fluid wax, and he will '*ex-press*' in re-play what he has received." (Jousse 2000:589)
- "Indeed, we have seen the Anthropos, in all his global receptive spontaneity, intussuscept the mobile interactions of the cosmos, play them, intelligise them, re-play them and **express** them globally. There was thus, *im-pressed* within him and *ex-pressed* out of him, an interactionally *global expression* which

was remarkably precise and concrete: such is Mimism in its specialised form – Mimismo-cinetism.” (Jousse 2000:157)

- “Since oral language is simply the transposition of the global geste onto the **laryngo-buccal** mechanisms, we must accept that we can understand this oral language only to the degree that we can grasp the underlying mimeme. And so, when I am alone, I play my language muscularly, intensely, corporeally. In a term like ‘**expression**’ - **ex-press** - I still feel the geste of ‘making a departure from’ (ex). Likewise, in ‘abstraction’, I ‘draw out of’ (abs). In ‘capable’ = capere =prehend or take: I am capable because ‘I canprehend or take’.” (Jousse 2000:582)
- “The following magnificent explication from the Palestinian milieu finds its place in this first stage of human *ex-expression*: “Where does man come from?”

And Jahvé Elohim took up the dust of the Adâmâh

and he modelled the Adâm-anthropos ...

On the anthropological plane this is transposed into primordial man who is bent on ejecting, pressing out – *ex-pressing*, what is within him:

Let what is within me
be out of me!

It would in fact have been possible to deal with Mimoplastism and Mimographism before Mimodramatism, because in his Mimodramas, man no longer renders the full burden of the real, but *ex-presses* it in evanescent gestes only.

Mimism allows man to hold the whole universe within him. He is the **microcosm** possessing the **macrocosm** and re-playing the **macrocosm**.

When this re-playing of the **macrocosm** becomes conscious, a strange phenomenon occurs. In Mimism, all things are alive. In his global invasion of Life, the Anthropos will want to *ex-press* out of himself the ‘Mimemes’ of which he is full: he will want to create *living* Mimemes.

In the ambience of this reality, shape is most prominent and thrusts itself most forcefully upon us, so the Anthropos shapes workable and stable clay. He discovers the formidable potential to *ex-press* and project the imminent Mimeme which can then be received and understood as a kind of rough model of creation.

What is in man and what, in the Mimodrama, would be projected into the void to disappear immediately, now remains captured in the clay as a potential eternal record.” (Jousse 2000:148-149)

See also Jousse 2000:21, 60, 61-62, 70, 73, 86, 87, 102, 116-117, 122-123, 204, 563, inter alia.

□ **incarnate - incarnation**

[imbricate] [intussuscept]

*Jousse uses the term ‘incarnate’ literally - as opposed to metaphorically. The sense of “embody in flesh; put idea into concrete form, realize, be a living embodiment of.” (COED) must be understood literally as occurring in the biological viscera of the human being as a matter of course in all human learning and understanding, and not only as a metaphor for the **incarnation** of God in human form.*

Examples of Usage

- “The knower *becomes* in a way the object known in the form of this visible expression. He becomes such through his entire acting, sensing and knowing being, to such a degree that, strictly speaking, the expressive Mimer is metamorphosed successively, but without fragmentation, into the different phases of the Propositional Gestes that he is expressing. He *becomes* - transitorily - the being known and mimed; he then *becomes* the action that flows from this being; he finally *incarnates* the being on which this action is exercised.” (Jousse 2000:73)
- “This is where I have arrived after a life-long study of the facts, the anthropological and ethnic facts. I have not yet studied the dogmas, but I know what the ethnic facts are. I have not yet reached

Catholicism, even less so Protestantism. I have reached no further than Rabbi Iéshoua. And when in the morning I say those operative words, I, an anthropologist, have no difficulty with knowing, not only believing, but knowing, that *This* is the Flesh of the God who became man, that *This* is the Blood of the God who became man. I intussuscept, I am wholly in *communion* with this formidable Mimodrama of Iéshoua, the all-mighty Paysan. *Eat and Drink*. What? Bread? Wine? No, ME. Me as Instructor, Me as the *Memrâ incarnate*. Not the Greek Logos, but the Memrâ who is the bearer of the formidable Revelation.” (Jousse 2000:145)

- “The educator is literally gestually **incarnated** in those he educates. He can say to them truly:

<i>b</i>	<i>c</i>
I am in you	and you are in me

The mimed and the mimers are one. There should be no disharmony between language and global behaviour. In cases of dissonance, the global behaviour should have primacy:

<i>b</i>	<i>c</i>
If you do not believe	Believe
in these words of mine	in these works of mine”

(Jousse 2000:360)

- “We need to study, and above all understand, not what is musical, but what is verbal and significant in this Rhythmo-melody. To know how to **incarnate**, activate and have the melody open out from the very meaning of each word is very difficult indeed: Semantico-melodism is the twin science of Semantico-pedagogics. A most penetrating fusion was needed, the intimate fusion of a thought always pregnant and striking, and of an emotion which would be, alternately, gentle and melancholic, and then violent and brutal. On the other hand, the Rhythmo-melody of the Lamentations was no more than a suffering softness. I glimpsed therein a deep anthropological and ethnic problem which has, as yet, not only never been tackled, but sometimes is not even posed. Gabrielle Desgrées du Lou posed it, tackled it, solved it - and all while she seemed to be at play, in her own fine and mysterious way. (...) We will hear the individualised echo of each reciter at the deepest point in her voice. We must indeed, *each one of us*, find ourselves with our whole being of flesh and blood, in other words with our total being, in the Word of God which is the Geste of God. In each reciter there must be reproduced a kind of individual **incarnation**.” (Jousse 2000:210)
- “We would be hugely mistaken to think that the familial milieu, because it subscribed to manual work, was a milieu of ignoramuses. The study of proverbs at work in this traditional milieu was not a specious exercise. The use of proverbs was an **incarnate** and practical science which flowed from daily gestes: proverbs provided the ethnic regulation and eternal codification of daily gestes. It was an essentially ‘paysan’ science, in the sense that it relied on the gestes of the ‘pays’, of the ancestral earth. In addition, it must be remembered that this science of proverbs could shift from daily down-to-earth issues to lofty intellectual heights by simply using human bilateralism, somewhat in the manner of the eagle which climbs up to the sun by relying simply on the alternate beatings of its wings. The proverb was particularly apt in that it flows from human bilateralism, demonstrating the consequent coincidence of rhythm and logic.” (Jousse 2000:507)

See also Jousse 2000: 59, 178, 309-310, 340, 428, inter alia.

□ Individual - individualism

[communion][Problem of Knowledge]

*The natural tendency towards dissonance between human individuals, which Jousse refers to as “the problem of knowledge” (see Memory, Memorisation and Memorisers in Ancient Galilee Part two Chapter one), is a consequence of the ‘Universe playing in’ and the ‘Anthropos playing out’, as whatever is ‘played in’, impresses on and is affected by the **sum** of what has been previously played in and out. No*

two experiences are alike and no two people experience the 'same' experience in the 'same' way, so all human experience is unique. The effect of the accumulated unique 'im-pression' and 'ex-pression' of human experience engenders *idiosyncrasy*. Furthermore, *Formulism*, which is the manifestation of the anthropology of geste and rhythm, is in natural tension with the geste and rhythm of the universe, hence *Individuality*. And because the '*individual*' is uniquely and rhythmically '*in-geste-d*', the likelihood of the incidence of commonality of perception and understanding, thought and feeling between individuals is reduced virtually to nothing. Hence the dissonance - the breakdown in 'communion' and 'communication' between people.

Examples of Usage

- "When you read this, I will no longer be alive to stand before you, and this book will not be able to express adequately the extent of the miserable human suffering with which I struggled to find truth, with which I struggled with the phrase, the articulations, the rhythm, the balancing of phrases, the series of logical sequences, all which make up living human expression. You will no longer have my voice; you will no longer have my whole living and vibrating being, for man thinks and expresses himself orally with his whole body ...

In the written form, a completely different mechanism comes into play. From that moment on there is no longer direct contact from man to man. When the thought is cast in written form, the creation is achieved, but every reader will interpret that same thought idiosyncratically. That is why it was possible for someone to suggest that a disciple is sort of a traitor ...

But it is perhaps at such moments that we begin to live beyond ourselves, when the thought is played through by each of the **individual** receivers who interprets it in the context of his particular associations and experiences ... Each reader then makes his own truth ... Interpretation ensures the survival of the creator ..." (Jousse 2000:12)

- "The true Laboratory is therefore the Laboratory of the self. *To instruct oneself is to develop oneself*. Only the **individual** can know himself, whence today the ever-increasing awareness of the role of *living memory* and of its omnipresent adjuvant, *rhythm*." (Jousse 2000:26)
- "What does the ancient resonance of the words in the text signify? What living meaning can we revivify in each word with our own experience and linguistic knowledge?

Allow me to reiterate: words do not, and cannot, have exactly the same meaning for each one of us. We understand them in relation to our **individual** life experience and to the best of our ability. This explains why we all need a wealth of real and dynamic experience and a thorough secondary and higher education." (Jousse 2000:100)

- "Simulation is always Imitation, but it is a two-sided Imitation, in the sense that the macroscopic mechanism which the **individual** plays outwardly, differs from the interior mechanism. Simulation is undoubtedly an extremely difficult exercise. What we have in Simulation is somewhat akin to the legendary Japanese etiquette which always smiles, out of 'politeness', even if it has to suppress the most frightful sufferings." (Jousse 2000:119)
- "There has been too much concentration on apologetics in these great fundamental issues. Comparative mythology is an impossibility. Likewise comparative psychology. Two men cannot be known and compared from within. Each **individual** is *himself*, according to what he has absorbed from his entire milieu. This is why one does not speak *only* the language of an ethnic milieu. What the **individual** actually knows is an immense internal traditional mechanism. The gestes of any ethnic milieu can only be explained by the gestes of its own milieu: Palestinian logic is always essentially gestual logic." (Jousse 2000:141)

□ **Intendant:** English meaning: storemaster
Not in Jousse 2000.

□ **Intercalary - intercalation**
[Counting-necklaces]

*The **intercalary** Counting-necklace was the 'elaborated' Counting necklace of Shâ'oûl of Giscala as opposed to the 'primordial' or 'primary' Counting-necklace of Kephâ-Peter. The process of 'intercalation' consisted of the addition, omission and mutation of Pearl-Lessons to the Counting-necklace.*

(Does not appear in Jousse 1990/2000)

□ **intussuscept - intussuception**
[imbricate] [incarnate]

*At a lecture delivered on 1 February 1939, Jousse defined **intussusception** as follows:*

- *"**Intussusception** is the grasping of the external world (*suscipere*) and the internalising thereof (*intus*), i.e. the synchronising of all the gestes that flow from nature into man, so that he can then express them. I use the term, 'gestes', but I should say 'actions' because outside of us they are only actions which take place. But within the man who receives them and re-plays them, these actions will become 'gestes'." (Jousse 2000:576)*

*In a series of personal notes written to Gabrielle Baron at the end of September 1953, Jousse provides an account of how his understanding of '**intussusception**' developed*

- *"My sentences are multiply layered. This is particularly true of the element of balancing within each statement, as is manifest in the balance between the concepts of the **intussusception** of life in the primordial paradisâ, and the **intussusception** of still another life in the Palestinian cenacle.*

*I am quite overwhelmed that my dear old master, Marcel Mauss, at the Ecole des Hautes Etudes, gave a very complimentary discourse on my fortunate discovery of the word '**intussusception**' and its use in my first treatise on the Oral Style! I cannot get over the enormity, that in the word '**intussusception**' I discovered my entire second treatise on Global Style!*

*But I had to proceed slowly, in such a way that I felt things unfolding very gradually and only after days of meditation focused on a single minute point, which, at first glance, seemed to be of no importance ... Now I compose the ideas in separate little mimodramas that are interconnected by the common geste of **intussusception**. One cannot imagine what profound, unsuspected 'relationships' one discovers! There is truth in unity!*

Most difficult of all was to highlight the most typical of the mimodramas in order to make my way logically, and almost fatalistically: led by those Galileans who were the receivers of the teaching, I

moved toward the realisation of the Manducation of the Teacher. 'Everything is consummated there!'"
(Jousse 2000:576)

- "... And so this Thursday morning at 10:15, I sensed within myself a crystallization in the process of 'becoming', which I have been anticipating for more than two months ... And there it was. Everything wrote itself, just like that, in a flash, without me, almost in spite of myself ... Everything as I dreamed it might be, with a distinguishing terminology, 'as common factor'; which allowed the vast, striking historical series of Palestinian mimodramas, to be arranged 'in triads'.

No sooner had I written the words 'mismological **intussusception** of the Teacher according to his mimeme and according to his analogeme' than I felt that the **intussusceptions** by Insufflation, by Imposition and by Manducation, as a logical and all-powerful conclusion, fell into place.

And under each differentiated mimismological **intussusception**, the 'intussuscepting' mimodramas came to be arranged with a depth that naturally necessitated triads within triads, in cascades, 'springing forth' infinitely ...

This is still, of course, only a rapid, rough outline, a bolt of lightening over the immense, mysterious, obscure ocean of the subconscious. But everything is there. It remains only that the facts and the sentences be permitted to fall into order of their own volition..." (Jousse 2000:576-577)

- "Whether we like it or not, in the guise of one geste or another, and in every situation, we consistently find the **intussusception** of the Teacher in the apprehender, extending right down to the formidable conclusion, like an echo:

Intussuscept: This is my Flesh!

Intussuscept: This is my Blood!

Unify: Therefore my entire Palestinian Being." (Jousse 2000:577)

Jousse indicates his position on congenital knowledge in the following:

- "In the conclusion of "Father, Son and Paraclete in the Palestinian ethnic Milieu" (Part II, Chapter 1), I will demonstrate the extent to which the Gallo-Galilean Tradition has 'informed' and 'rhythmised' all my muscles, the muscles of a young receptive Sarthois child.

I would like to claim that this came about 'as from my mother's womb', using the same formula as the great Palestinian Milieu dramatists and Rhythmo-catechists. As it rose into my consciousness, this congenital 'information' became professorially 'methodologized'.

We, traditionist paysans, are all very much like the mysterious Lascaux caves: a single ray of light is enough to illuminate in them the re-play of the living Mimodramas of the Ancestral Tradition.

All I had to do to access what I call today the Gallo-Galilean Methodology, was to develop, scientifically, this vital and global Communion-Tradition which models the whole of man." (Jousse 2000:44)

Examples of Usage

- "Once in possession of the intelligent, fluid mechanism of propositional gesticulation, Corporeal-manual Style man is psycho-physiologically and logically ready to *intussuscept*, to *conceive* (in the full meaning of the word), to *know* and to express all the 'gestes' that are performed naturally in the visible world.

Science is henceforth possible. For indeed to *know* an object in some depth, the 'human composite' must first receive within itself, and thus become capable of re-playing *consciously* and *intelligently*, a number of this object's Transitory Actions upon some other object. These will have been previously characterized and known, through their Essential Action, by their Gestual name, recognisable in analysis in spite of the desiccation of algebrose (etymology being occasionally capable of resurrecting meaning). For example, 'the fire *burns* the tree', 'the fire *liquifies* the wax', 'the fire *hardens* the clay', 'the fire *reddens* the iron', etc.; 'the eye *sees* the man', 'the eye *sees* the fire', 'the eye does *not see* the breath' (or the spirit), 'the eye *casts* a spell, etc. And so on, indefinitely, for *each* Essential Action of the universe, until one has exhausted the mysterious sum of Transitory Actions with which the universe is, so to speak, 'pregnant'.

It is important to point out here, in passing, that the subtle mechanisms of this 'logic of pregnancy', have not really been studied sufficiently in the different ethnic milieux. Indeed, on the basis of past experience, which is always subject to revision, notwithstanding its comprehensive authority, each ethnic milieu attributes, *rightly or otherwise*, a number of Transitory Actions to an object. Those of us who have lived in a variety of very different ethnic milieux know that the actions attributed to some objects inflicted upon other objects and particularly upon man, do indeed differ from one ethnic milieu to another to the point even of contradiction. These actions, whether true or *imagined*, naturally influence man's reactions, comportment, and gestes toward these objects. We have a very good and very well-known example of this in the Propositional Geste that I deliberately cited above: the eye *casts* a spell.

Corporeal-manual Style man is able to embed the countless actions and interactions of the universe in *his entire* acting, sensing and knowing *being*. This he does both for himself and for others: for himself a summarised microscopic gesticulation which still allows him to grasp with full consciousness and to trace with clarity each of the phases of the Propositional Geste will suffice, while for others he lets his corporeal and manual Mimemes irradiate macroscopically with all the amplitude needed to make them easily recognizable and understood." (Jousse 2000:72-73)

- "I owe all my references in my lectures to examples taken from nature, to those non-literate paysans. They accustomed me to be wary of the fine speeches of those who speak brilliantly about everything but know nothing. Paysans smile quietly to themselves in the presence of fine talkers of this kind.

Would that people could understand these individuals who are so rich in the sensations and *intussusceptions* of actual things! But we judge people too easily by the number and thickness of books they have written, when they should be evaluated on the basis of the quantity and quality of the reality they have comprehended. Those who have made genuine discoveries and have contributed to science, are those who have put their books aside and started their study from reality. I will constantly reiterate that my first scientific training was this contact with the paysans of Beaumont-sur-Sarthe." (Jousse 2000:17-18)

See also Jousse 2000: 27, 70, 81, 110, 116, 117, 122, 533, inter alia.

□ Iohânân - John - Johannine

[Apprehender] [Rabbi Iéshou'a]

Jousse uses the Aramaic 'Iohânân' for 'John', the Apprehender whom "Iéshoua preferred to instruct", and accounts for the development of the Johannine Gospel as below. Jousse seldom uses the name 'John' in place of the Hebrew 'Iohânân'.

Examples of Usage

- "The receivers of the rhythm-catechised Word are not, and never were the same. The total lack of understanding of the difference lies at the origins of the synoptic and **Johannine** pseudo-problems. We have a Kêphâ, the solid fisherman-paysan, precise and faithful carrier of Iéshoua's elementary Rhythm-catechism. And then we have the young Apprehender, **Iohânân**, not 'the disciple whom Jesus loved', as Graeco-Latinicists are quick to repeat, thereby committing an inadmissible pedagogical and ethnic mistranslation. **Iohânân** was the Apprehender whom Iéshoua preferred to instruct, and that is why the Pearls-of-Learning of Iéshoua's superior Rhythm-catechism were memorised and rhythm-catechised very precisely by **Iohânân**. It is he who later synthesised it into what is regarded as 'the most exquisite poem in existence': the 'poem' of the Prologue of Saint John. No, it is not a poem. It is a superb reproach, and a magnificent example of what the authors of our rugged catechisms should be transposing. Pedagogically, it is what our children are missing and what we, dissatisfied and non-litigious adults, are also missing: a synthetic Rhythm-catechism which unshrouds everything which has been brought to us by the Pearls-of-Learning of Iéshoua's superior Rhythm-catechism. From the recitations of this Rhythm-catechism, which we call the Gospel according to **John**, the favourite Apprehender has personally crystallised the principal formulae with such breadth and so sublimely that he has been analogically represented as the royal eagle of Ezechiel's grandiose unshrouding.

I became aware of the formulaic structures of the Besôretâ-Gospel through Targumic Aramaic, animated by traditional rhythm-elodies. The Targumic formula of Genesis in Aramaic is as follows:

In the Beginning did Elâhâ create
what is on high and what is on low

And the exact Apprehender, **Iohânân**, the faithful repeater, but not a poet, basing himself on the computation of the Creation of the World by the ten Memraisons of the creating Elâhâ, goes back beyond time, beyond the 'Beginning', and gives us the computation of the Engendration of the Memrâ by the memraising-Elâhâ, the transcendental and eternal Engendration which existed 'in the Beginning'. And he starts his composition thus:

Beqadmin hawâh Memrâ
In the Beginning was the Memrâ ...

Never did formulaic Oral Style provide more striking proof of what traditional formulation can bring about when it is handled and adapted by an individual genius." (Jousse 2000:211-212)

- "Kêpha-Peter and **Iohânân-John** chose from among the innumerable, authentic and impeccably memorised 'Counting-necklaces' of Rabbi Iéshoua and adapted them for each tragic event. Their Gospel is an ineffable echo which transmits to us the Mimemes of 'Pearl-Lessons' which Iéshoua taught in paysan parallelisms. And that is why Rabbi Iéshoua made the following pertinent rhythm-catechistic recommendation to his Apprehenders when they asked him:

Who then will be Rabba
in the Malkoutâ of Shemayyâ?

He then took a small scholar, placed him standing in their midst in the pedagogical stance of a Rabbi who is reciting his recitation, and said to them:

If you do not repeat

like scholars
You will not enter

in the Malkoûtâ

of Shemayyâ

How many ethnic mistranslations can be rectified by the human balancing!" (Jousse 2000:312)

- This practice has such value that in certain ethnic milieus this law of facilitation has been put to regular use. I have already shown you that the main proof we have for the fact that the Prologue of **John** originates from a Semitic rather than a Greek milieu, is that we have those famous 'link-words' that facilitate the recitation:

In the beginning was the Word
And the Word was with God
And the Word was God

(Jousse 2000:19)

- "The Palestinians, on the contrary, repeated incessantly: the Invisible has never been seen. And Iohânân, in what is called *The Prologue of Saint John* reminds us of this strong certitude:
No-one has seen God, ever.

(Jousse 2000:147)

- "The traditional dependency of the formulae of the 'literary genre' of the superior Besôretâ which we have encountered here, was found again in the formulae of the 'literary genre' of the Apocalypse. It is natural that these traditional formulae should be different from one genre to another. The style of **John's** Epistles is therefore not the same as the style of his Apocalypse because, *formulaically*, it *cannot* be the same. Different traditional formulae demanded different individual styles." (Jousse 2000:535)

☐ Israel - Palestine - Galilee

[ethnic milieu]

For Jousse, Israel-Palestine was not a physical space but a manifestation of energy of 'group identity' rather than 'nationhood', more as a consequence of 'rhythm-as-consciousness' than 'space'. Jousse saw this as a consequence of the itinerant origin of all peoples in the hunter-gatherer mode of being. In The Anthropology of Geste and Rhythm, (Part II Chapter 5) Jousse distinguishes between 'Judâhean, Judæan, Judaist in the Palestinian Ethnic Milieu'.

Examples of Usage

- "What, then, is this Milieu of Israel? It is the milieu of Omnipotent Energy. Always, and since the creation *ex nihilo*, throughout its history, we see the drifting of this formidable current of invisible Energy. We saw it, in the beginning, creating the world from nothing. We see it subsequently *producing* matter, in the form of manna, in the form of water, under Moses' staff, etc.

Will we consider these phenomena unlikely? Not at all. For they are founded on an omnipotent geste capable of producing secondary gestes. We are not dealing with some arbitrary system of geometry. We are centred in the formidable system of all-mighty invisible Energy.

But it is obvious that this Omnipotent Force must not be vacillating when it is wielded by its representative. That is why Moses' geste of hesitation is immediately punished: he will not lead the children of **Israel** into the Promised Land." (Jousse 2000"143)

- "Israel's great strength, on the contrary, is in never having modelled itself anywhere but within itself. That is what allows us to say that its statuary was realised in the mimodramatic expression of the prophets. The Nabîs were living propositional statues." (Jousse 2000:146)

- "The **Palestinian** milieu was the pedagogical milieu *par excellence*. Everything in **Israel** was organised to guide man. The aim was always to *in-form* living beings. Everything cohered in this living pedagogy: spontaneous mnemonics and voluntary mnemotechnics were imbricated and mutually supportive. **Israel** was essentially a milieu of instructors, the source of which was the *All-Mighty* who was *All-Knowing* and *All-Teaching*.

All Oral Style milieux had, and still have, memory-aids which facilitate memorisation and the portage of their Traditions. In some civilisations the memory-aids were material necklaces (rosaries) of concrete tokens: figurines, notches, which acted as points of reference and orientation for the concatenation of recitations. **Israel's** tokens were sculpted into the living fibres of its people: its memory-aids were intellectual tools, not concrete and inert rosaries, but living memory-counter rosaries. One such is the *Sêder-Sêfer*, or Orderer-Counter, whom we see at the very beginning of Genesis. In **Israel**, the Laws of living and gestual Memory were inescapable." (Jousse 2000:259)

- "Ironically, the prestigious Rhythmo-Catechistic style of **Israel** has been largely scholastically overlooked, probably because the beauty of the moral and religious code it contained eclipsed all else.

Israel bestows upon all mankind an extremely rare, pure gem of wisdom: the Unity of God. When one encounters alternative random theories improvised by human thought throughout the world, one can only be awed by the heroic dedication, even to the point of martyrdom, with which these people have embraced the dogma of the Unity of God." (Jousse 2000:262)

- "We are dealing here with the traditional mechanism *par excellence* of **Israel**, which rests on the great anthropological laws of human labour. It is easy to understand why, situated within this bilateralised Global and Oral-style Tradition, the Rabbis used the magnificent expression: 'Working at the Tôrâh', which words and balancings have been untiringly repeated by Iéshoua:

	<i>a</i>	
	Work	
<i>b</i>		<i>c</i>
not for food that rots		but for food that keeps
	<i>d</i>	
	for Life eternal	

(Jousse 2000:304)

- "According to the rhythmic Recitatives of the **Palestinian** oral tradition, the universe and man were created and preserved for the Tôrâh alone. Before Sinai, the Tôrâh had been presented to all the peoples of the world. All, but **Israel**, refused it. **Israel**, alone, was willing to *receive* it, first in and through its whole being corporeally, then in and through its ears aurally. **Israel**, alone, agreed to *manifest it in action* and to *receive it aurally*, in other words to practise it physically and to learn it. In **Israel**, the global geste always preceded the oral geste. This accounts for **Israel's** nature as a unique people, a people chosen by the Giver of the Tôrâh. It accounts for the Tôrâh being vigilantly isolated in the Promised Land, as if in a high-walled garden. Whilst the Tôrâh was thus being sheltered from the other peoples of the world, it was able to unfurl its incarnate petals and spread its perfume on reciting lips." (Jousse 2000:498)
- "My in-depth studies have led me to hypothesise that the great primordial law which flourished in the **Palestinian** ethnic milieu, is *the* traditional milieu *par excellence*. It will therefore come as no surprise to discover that the great Nabîs appear to have been eminent 'Mimers'. When they wanted to demonstrate that the town was to be destroyed, they took a clay pot and broke it. Was the kingdom to be divided up? The Nabî took his new coat and rent it in ten parts. "Thus will the city be destroyed ... Thus will the Kingdom be divided up"." (Jousse 2000:139)

“JJJJ”

□ Janet (Professor Pierre)

Jousse studied Psychology under Professor Pierre Janet.

Examples of Usage

- “It was thus that I came in contact with the *Psychologie de la Conduite* of **Pierre Janet**, and with the *Schème moteur* of Bergson. It is clearly to these two men that I owe the most, so far as verification is concerned.” (Jousse 2000:23)
- “Experimental Psychology is beginning to make contact with ethnology, linguistics and experimental phonetics. At scholarly meetings, such as those of the Philosophical Society, Messrs Brunot, Delacroix, Dumas, **Janet**, Lévy-Bruhl, Mauss, Meillet, Pernot, Piron, Vendryes exchange views on the subject. These specialists draw conclusions on co-operative projects, such as the Masters Course on Language and Thought taught during the last two years at the Sorbonne. It seems that the time has come to try to view certain complex problems in a less restrictive way. (...) My research has dealt with ‘rhythmic verbo-motor memory’, with what my professor at the *Collège de France*, Dr **Pierre Janet**, would have called the ‘psychology of recitation’.” (Jousse 2000:54)
- “This is the point where the Anthropology of Geste, after some indispensable adaptation and fine-tuning encounters, is able to integrate the powerful *behavioural psychology* which my master Dr **Pierre Janet** developed continuously in his teachings over so many years at the Collège de France.

In his lecture of April 15, 1926, **Pierre Janet** asked: “What, basically, is the brain? In no way is it the organ of action. Action does not depend on the brain; it is not performed by it. There was a time when the brain was said to secrete thought as the liver secretes bile. That is childish. A brain separated from a living being is incapable of thought or of action. The brain is one of the elements of the extremely complex circuit that we call action; when the brain is separated from the muscle, there is no longer action. Action is dependent on both brain and muscle. In reality, man thinks with his whole body; he thinks with his hands, his feet, his ears, as well as with his brain. It is absolutely ridiculous to claim that his thought depends on a part of himself: it is tantamount to saying that our manual ability depends on our fingernails.

Psychological activity is an activity of the whole - it is not a localized activity. The brain is quite simply a conglomerate of switches ... It is not the brain that determines psychological activity; it only regulates it.” (Jousse 2000:73)

- “Finally, the publication of Dr **Pierre Janet**'s lectures at the *Collège de France* records the immediate adoption of the conclusions of my research by the author of *L'Intelligence avant le Langage*.” (Jousse 2000:79)
- “We have sorely neglected working with the microscope when studying human gesticulation. Whoever tells us: “To think is to stop oneself from doing”, is making a profound mistake. On the contrary, to think is to flex one's whole human composite in such a way that the interactional play becomes more demanding. My master, **Pierre Janet**, expresses his perfect understanding of this when he speaks of ‘psychological tension’.” (Jousse 2000:114)
- “Primacy of thought and memory has been erroneously accorded to the brain. **Professor Janet**, my master, was justified in emphasising the exaggerated role attributed to the brain. Historically, the brain was regarded as the sole source of thought and memory. I have dethroned the brain and accorded it its rightful place: it is a ‘commutator’ which switches us into consciousness.

Our thought, which is the bringing-into-consciousness, will thus no longer pulse to the Rhythm of the Brain, and our memory, which is the re-play of consciousness, will thus no longer respond to the Rhythm of the Brain. It is to the Rhythm of the Body as a whole that thought and memory will pulse and respond. Rhythm is collectively and continuously imbricated: the rhythm of our hearts, the rhythm of our

breathing, the rhythm of the balancing of our hands, of our footsteps, of our actions, depending on which part of our bodies we use to *express* the intussuscepted, intelligised and globally re-played Cosmos."

- "Pierre Janet reiterates repeatedly: "We think with our entire body."" (Jousse 2000:83)
- "What does the French child do when carrying a long baguette bread? He breaks it in two halves to lose none of it, and make it easier to carry. When a paysan goes to the well, most of the time he takes two buckets, not one, even though he needs only one. If you ask him why, his answer will be akin to the formula of my Master, **Pierre Janet**: "I do it to make the carrying easier." Likewise, consider the farm woman going on her way, carrying milk in two buckets, one balancing on each side. She has learned that she will go much farther, and tire less, if she carries two buckets, one on each side and each balancing the other, than if she carries only one, on one side." (Jousse 2000:252)

□ **Jerome (Saint)**

[memory] [Besôrah]

Jousse notes the particular interest paid by **Saint Jerome** to the Aramaic origins of the Gospels. A highly literate scholar, **Jerome** was able to quote extensively and accurately in theological disputes, demonstrating a remarkable memory, thus illustrating that literacy does not exclude the use of memory which as an anthropological characteristic can be developed by any human being given suitable training and supported by Oral-style mnemonic text structures.

Examples of Usage

- "Among us Christians, only one man truly knew the Palestinian milieu, and that was **Saint Jerome**. He alone maintained contact with the Rabbis of Israel, which was the source of all his disputes with Saint Augustin. There is however no denying the fact that his knowledge of the whole of Palestinian literature remained unsurpassed in Christianity, and that his study was the living science of the Rabbis of Israel." (Jousse 2000:271)
- "*Mutatis mutandis*, the following lines from **Saint Jerome** (*De viris illustribus* 5), could just as easily be read in a current newspaper report: "Paulus was first named Shâoùl. He was born in a town of Judea, in Giscala. This city was taken by the Romans. So Shâoùl emigrated to Tarsus of Cilicia with his parents. The latter sent him to school in Jerusalem, where he followed the lessons of Rabbi Gamaliel."" (Jousse 2000:548)
- "The 'territorial' meaning of the first proposition accords with the Palestinian tradition recounted by **Saint Jerome**, a reliable and authentic ethnographic witness. In the second proposition, which is logically dependent on the first, we read in Greek, *gegenêmenos* – 'who was in Tarsus', and not *gennêmenos* – 'who was born in Tarsus'. This reading is in no way surprising, least of all to a professional philologist. All one need do is open a concordance of the Septuagint and a concordance of the New Testament and run through the quotations containing the two verbs *ginomai* and *gennaô* and their derivative words. One can then see how frequently *gen* and *genn* are used the one for the other. Amongst the dozens of cases let me merely cite here: *Psalm* 44 (45), 17; *Ezech.* 22, 13, 2 and *Petr.* 2, 12. For example, the Greek phrase of the *Psalm* 44 could be read and translated both as:

In the place of your fathers *were* your sons.
In the place of your fathers *were born* your sons."

(Jousse 2000:549)
- "... and the redoubtable **St Jerome**, a person almost never mentioned, but one of the rare people who has applied himself to the Aramaic in collaboration with Palestinian rabbis." (Jousse 2000:595)
- "... is the *Doctor Maximus* of *Holy Writ* who regarded biblical learning as one of the Church's chief bulwarks." (Orchard *et al.* 1951:4)

□ Jerusalem

[Kenishtâh]

Jousse identifies *Jerusalem* as the site of the original *Kenishtâh* at which the Apostle-Envoys 'apprehended' the *Besôrâh* in Aramaic with the support of the Counting-necklace constructed by Kephâ-Peter, and assisted by the *Metourgemâns-Sunergoï*, as encoding interpreters in the intra-ethnic and extra-ethnic diaspora.

Examples of Usage

- "These Targumic formulas were encoded in the favoured convention of Aramaic, which was the language routinely and commonly used in the daily lives of the people of the Palestinian ethnic milieu. Some studies still assert, wrongly, that the people in the Palestinian milieu of the first century spoke Hebrew. In the streets of **Jerusalem** and in the alleys of Nazareth, Aramaic was spoken, not Hebrew, just as in the streets of Paris, French is spoken, not Latin. That we should happen to visit certain scholastic institutions in Paris, such as the *Institut Catholique*, for example, in the middle of a theology lecture delivered in Latin, does not mean that the French speak Latin. Much the same scenario was played out in Palestine in Iéshoua's time. Aramaic was the common medium of social communication. But in the schools, the Judaean theologians used Hebrew as the medium of scholarly instruction and interaction. The Judaist theologians have continued using Hebrew as a scholastic medium for two thousand years. As Christian theologians depend on Judaist theologians for their information, it is little wonder that these Christian scholars have readily accepted that Hebrew was also used by the Palestinian people as the popular medium of social communication. Because this Palestinian *popular milieu* has, until recently, received very little attention, it must now be studied attentively." (Jousse 2000:460)
- "This Aramaic encoding was the *Targum* or *Translation*. Having remained oral for centuries, the Targum was only officially put-into-writing little by little, after the destruction of **Jerusalem**. The fear of its loss, amidst the terrible trials endured by Israel, was principally what prompted the official 'Putting-into-writing' of an Aramaic encoding, created originally, both intrinsically and liturgically to be, and remain, oral. It is ironical that we owe our current familiarity and daily use of these formulaic Aramaic traditions to the trials and tribulations of the embattled people of **Jerusalem**!" (Jousse 2000:500)
- "In my study *Judâhen, Judéan, Judaïste in the Palestinian ethnic milieu*, I show the antagonism between the 'intellectual' Judâhens from **Jerusalem** and its environs, and the 'ignorant' Galileans. It is ethnographically interesting, and novel, to point out here, in passing, the mocking double irony in the instruction of the Latin occupier, Pontius Pilate. At the top of a Roman cross, planted in the soil of Judéan **Jerusalem**, on which the Galilean liberator was slowly dying at the behest of Judâhens with the connivance of the Roman oppressor, it was supremely ironical that an inscription should be fixed there proclaiming in all of Aramaic, Latin and Greek, that the dying sufferer was ruler of all the world. The *besôrâists* (or evangelists) fortunately kept the wording for us in their Greek-encoded memory-aids. This wording was naturally known by heart, in its entirety, by all reciters, as we have shown for the formulae of the *Paternoster*. When this was subsequently put-in-writing, the use of customary *graphic abbreviations*, which differed according to the different scriptors, can be seen in the accompanying table." (Jousse 2000:513)
- "Furthermore, the traditional formulae of the parallel rhythmic Recitatives whose antithetic echoes were sung and balanced by the Babylonian Rabbis had been in the mouths of all and sundry, and heard for a long time in the typically Judâhean streets of **Jerusalem**:
In Galilea, no Rabbi rises. (7,52)
From Judâhea, the Messiah shall come. (7,42)

And thus was created the tragic and ironical context of the mournful lamentation rhythmo-psalmodised by the young Galilean Nabi, Iéshoua the Messiah, before the capital of Judâhea which rejected him:

<i>b</i> Jerusalem		<i>c</i> Jerusalem
	<i>d</i> Oh you	
<i>e</i> who kills		<i>f</i> and stones
the Nabis who come from among you		those who are Sent to you
	<i>g</i> How often I have wanted	
<i>h</i> that I should gather		<i>i</i> as a hen gathers
your children before me		her chicks under her wings
	<i>j</i> And you did not want to	

Mt 23,37-39
(Jousse 2000:547)

□ Jesus

[Iéshou"á] [Meshihâ]

Jousse seldom uses the name 'Jesus', the Hebrew version of the Aramaic name of the Rabbi Iéshou"á.

Examples of Usage

- "As a small child I was extremely curious about **Jesus** of Nazareth. What drew me to him was his teaching, which my mother sang to me. I still sense her dear voice, not in my ears, but in my mouth and in my reciting throat. When I was still a child, I asked a priest who knew Hebrew and who was then curate at Beaumont-sur-Sarthe: "What language did Jesus speak?" – "I'm not exactly sure. In the seminary, they told us he spoke Greek, perhaps even Latin. But Renan thought he spoke Syro-Chaldaic ... That's what one finds in the Targum". And because of my eagerness to learn, he said to me: "If you like, we can work at this together". And thus it was that I began then and there to scan the formulas of the *Canticle of Job* (if one can call it a Canticle), and to study the Targum. I have gone on doing so to this day. I have kept on studying the Targum since then, attempting to sound on my lips the very language of **Jesus**. My scholarship has been marked by my obsession about this young Rabbi of Nazareth." (Jousse 2000:22)
- "When we are confronted with the words: 'Sermon' by **Jesus**, 'Gospel' by **Jesus**, we must ask ourselves to what Palestinian reality these words refer. For the word 'Sermon' is a translation, three times removed from the original, which original presumes to encode the Hebrew-Aramaean word: *Dâbâr-Pitgâmâ*, which means 'global and oral geste'. The Gospel is, in fact, the *Besôretâ*, the *Announcement* or that which is recited orally, in other words the very opposite of what we mean to signify when we say: the Book of the Gospels. How could masters of close textual criticism, who had never studied the structures of the Palestinian formulaic style, ever delve successfully into the global stylistic mechanics of that original Oral-style Gospel?" (Jousse 2000:169)
- "An exegete, filled with artistic innuendo and sarcastic condescension, once challenged me: "**Jesus** was not making music when he gave his sermon on the mount." Of course not, neither music nor sermon. There was simply a young paysan-Rabbi who was recounting, and re-counting, his pearls-of-learning, according to the crystallising anthropological and ethnic rhythms of his country, Galilee. And his Apprehenders faithfully received this teaching in order to wrap it, as a living rosary of pearls-of-learning, around their reciting throats in order to transmit it, alive and vivifying. That is why I follow the law of the interactionally miming anthropos – the mimmer of what is interactionally real – well aware that

Algebrosis is necrosis, and that death has no rhythm. I resuscitate that which conceives the unique essence of the grandeur and nobility of the human throat – the emission of sounds, as all animals do, and expression of meaning, as no animal does." Jousse 2000:207)

- "Loisy said: "The life of **Jesus**, according to the Gospels, is like shagreen leather. The more one studies it, the more it shrinks". I maintain that the life of Jesus is a yet untouched paysan immensity, and the more one explores it with virtuous hands, the more it grows." (Jousse 2000:312)
- "To the Jews, **Jesus** often appeared to be a gross oddity, as was the case when he demonstrated his genius in synthesising the traditional teachings. *Abbâ, Berâ, Memrâ, Meshihâ* are all found in the Aramaic targum, but not synthesised in the way that the Rabbi Iéshoua synthesised them.

The Gospel might be less shocking to Jews if they were to discover, by reading steadily through the Apocalypses, the essential Jewishness embedded in the traditional formulae. The Apocalypses of Iéshoua's time, and those which followed – like the Apocalypse of John, the only one recognised as canonical by Christians – derive from currents that originated in the immense treasury of Palestinian tradition." (Jousse 2000:566)

“KKKK”

□ **Kenishtâh - Qehillâh - Assembly - Ekklesia - Synagogue**

[Liturgy] [pedagogy] [Apostles] [Kephâ] [memory]

Jousse was most particular to emphasise the paysan origin of the **Kenishtâh-Qehillâh** that formed in Jerusalem after the death of the Rabbi Iêshou^a. His insistence was informed by the need to ensure that the essentially pedagogic Arameo-Hebraic Oral-style Tradition origins of the Besôrâh-Gospel scriptures were acknowledged and celebrated. He worked constantly to shift the perceptions that the Rabbi Iêshou^a and his Disciples/Apostles were formally trained in the literate Hebraic tradition and that the origins of the Christian teachings were fundamentally Graeco-Latin liturgy, to an understanding of the early church as the product of the Aramaic traditioned Oral-style milieu.

The **Kenishtâh** (Schoolhouse) was the origin of the **Synagogue** (Temple), and its real function was/ is ‘teaching and learning’, not ‘preaching’: see “Pedagogy engenders Liturgy.” (infra) Jousse notes that ...

- “In this respect, the Palestinian milieu is a milieu privileged above all others: it has consistently maintained a holistic and dynamic, Corporeal Pedagogical Oral Style liturgy. An ‘Oral-style Recitative’ is always more or less a ‘Global Style Mimodrama’. Our Liturgy has drunk its fill from the cup of Israel.” (Jousse 2000:168)
- “And, following after him, he who re-mem-bers not only becomes an oral reciter, but a global re-player. That is the essence of the ancient ethnic pedagogy-liturgy and the single anthropological memory.” (Jousse 2000:171)
- “Our liturgy has lost the conscious connection with its mimodramatic origin. It has become mechanical or aesthetic instead of being intelligible. I understand why there are people who are deserting their churches, and their religion. There is no longer any life there. There are no longer any significant gestes that can be understood. Everything has become disassociated, so that people are living out misconceptions, and end up rejecting everything. One cannot live forever in a state of inconsistency! Either religion must become scientific, or it will become a dilapidated and abandoned shell ... We have lost the sense of the expressive geste and too often we content ourselves with algebrosemes. We have to regain a deep consciousness of the greatness of the primordial signifying geste.” (Jousse 2000:565)

Examples of Usage

Jousse traces the origins of the **Kenishtah** to the Babylonian exile:

- “In Babylon, on foreign ground, they organised an intelligent passive resistance. Familial abbâs were transformed into national Abbâs. Isolated families, in order to keep their Tradition intact, or even increase it, put it into writing, or if it remained oral, ‘assembled’ it. The **Assembly**, the **Kenishtâ** which

was to become the **Synagogue**, was, if not born, at least conceived, at that time. On its return from captivity, this embryo Assembly was, over the centuries, to gain stature, its limbs growing to the point where it became a gigantic, national organism, with living cells which were continuously multiplied in a *pedagogical* hierarchy.

If one is to trust Tradition, it is on a simple wooden stage, that the Sôfer Esdras restored Moses' Tôrâh by miqrâising, targumising and midrâshising 'the Tôrâh which was in his hand' and in his memory. This narrow stage was to broaden prodigiously until it assumed the dimensions of a national construction, compartmentalising itself into three interior and subordinate houses: The House of Textualisation, the House of Explication, the House of Legislation." (Jousse 2000:516)

- "Who were these future leaders? In this small Galilean **Qehillâ**, in the midst of a handful of apprehenders who were surrounding Kêphâ-Peter, there stood a mother, a paysan mother.

In this regard, the masterpiece that the All-Powerful Modeller had wanted to realize was fully actualised: the earth had been given to earthling-man so that he might cultivate its fruitful bounty with his hands; this earth had then in turn cultivated and nurtured the earthling-man in its bosom. At this point, close to an earthling-woman were gathered scarcely more than perhaps a dozen fellow earthling beings. To these twelve earthling-men - men-of-the-earth - the earth-universe would be distributed by lot, like land to be cultivated, so that each of these earthling-men, renewed by the Breath, might guard it and till it deeply. Out of this would be born a new civilization" (Jousse 2000:418).

- "The Galilean paysan Rabbi did not rhythm-catechize in *scholastic Hebrew*, the language of the academies of the learned or for the learned, but in *Aramaic*, the language of the **synagogues** or the open air for the people – those 'poor in knowledge', which poverty it so distressed him to see." (Jousse 2000:218)
- "I cannot say it often enough: without knowing the theory, Israel acted thus because the mounting and triggering of the mechanism of Memory required the movements of the body. It is to that instinctive mnemonic system that the rhythmized balancing of the Tôrâh owes its preservation in the **Synagogue**. Without balancings, it would have been impossible to recite it in its entirety as is done by the Rabbis and the Razis. Let us not forget that those who officially read the Tôrâh, must still today psalmodise it without a mistake, without an hesitation, not even over a comma. Those present, who follow the words in books, challenge the recitation at the slightest faltering. At the third faltering, the chanter is disqualified. But until the discovery of the psycho-physiological causes and the mnemonic effects of the Law of Parallelism, Israel balanced itself without knowing why." (Jousse 2000:256)
- "In the **synagogue**, *Sacred Scripture* was read by the miqrâist in the scroll's Hebrew; but it was understood by few, if any, in attendance. It was the *targumist*, the Rhythm-catechist, who immediately transformed the scripture into the living, comprehensible mode of the people, by translating it into Aramaic. I can attest that ninety-nine percent of the people in the Palestinian milieu, the paysans, apprehended all their traditional knowledge each Sabbath day solely by listening." (Jousse 2000:358)
- "The Abbâ offered the lesson in the **synagogue** in a low key. The paraqlîtâ was the speaker who stood close by the Abbâ-repeater and proclaimed the lesson aloud.) (Jousse 2000:414)

See also Jousse 2000:314, 322-323, 396, 419-420, 517-518, 520-523, *inter alia*.

□ **Kephâ - Peter**

[Counting-necklace] [Qehillâh] [Besôrâh] [Apostles]

Jousse attributed the construction of the original primary Counting-necklace from which the Gospels originate to **Kephâ -Peter**, arguing as follows:

- "Loisy thought that an illiterate fisherman like **Kephâ** could not possibly have been responsible for the rhythmic composition of the learned Epistles transmitted under his name. These are in any case, as far as I am concerned, only approximate late Hellenistic Encodings. Like nearly all of his colleagues, the

Hellenicist armchair philologist did not know that not all fisherman in the ethnic milieux all over the world are identical just as illiteracy is not necessarily manifest in only one way. Philology without anthropology is either one-eyed or blind.

Certainly, the fishermen like the ones that Loisy knew – if he knew any at all – would have been incapable of composing Rhythmo-catechisms even remotely comparable to those of the Galilean fisherman, **Kêphâ**. Two thousand years of Graeco-Latin civilisation have succeeded in voiding our artisan-paysans of all the traditional oral techniques which a living pedagogy like that of our Gallic Druids might have taught them.

Fortunately for anthropological science, the sandals of the legionaries and the language of the rhetors have not colonised the whole universe, which is why we still have in certain ethnic milieux, cartwrights like Iéshoua, fishermen like **Kêphâ**, and saddlers like Shâoûl of Giscala, who are capable of composing Rhythmo-catechisms which are stylistically comparable to those transmitted to us by their equals in the Palestinian milieu.” (Jousse 2000:462)

- “And so we comprehend the Palestinian metaphor of the instructor who is a constructor, a builder, whose learners are those built, the constructed ones. To build means at the same time to construct and to instruct. So when Rabbi Iéshoua wanted to establish his house of instruction, he chose one of his apprehenders or learners to be the rock-foundation of his Church:

You were called Simon ...

You will be called **Kêphâ** ...

And on this **Kêphâ** (Pierre, **Peter**), I will build (instruct) my Qehillâ (memorizing Assembly)”

(Jousse 2000:591)

- “The house is there, built on Rock, on **Kêphâ**. The enemies will unite against the building and attack forthwith:

	And the rain fell	
the torrents came		and the winds blew
	and broke against this house.	

The conclusion will at the same time be proof of durable stability:

And it did not fall down

For it was built on **Kêphâ**

Through a word with two meanings, the concrete analogy develops: the House built on **Peter** is the Counting-necklace of the Pearl-Lessons strung up by **Kêphâ**, and the head of the *Qehillâ* is the memorising Assembly which will become the Ekklesia.” (Jousse 2000:314)

“LLLL”

□ **Laboratory: Anthropological; Awareness; ethnic; rhythmo-pedagogy; maternal** [research orientation] [research methodology] [microscopic]

Jousse distinguishes between different kinds of laboratories for the study of the Anthropology of Geste and Rhythm:

*Jousse regarded the peopled world as an **anthropological laboratory**, and every individual was therefore a potential subject of research, regardless of temporal, geographical, social or cultural situation. His interest was focused on the rhythms of the human mechanism. The internal manifestations of rhythm - the microscopic geste - was the 'anthropological' expression, while the external manifestations of rhythm - the macroscopic geste - were both 'anthropological' and 'ethnic' expression. Part of the researcher's responsibility was to be able to differentiate between the 'anthropological' and the 'ethnic'.*

- *“The Palestinian- and especially the Galilean-milieus offer us an **anthropological and ethnic laboratory** in which we can observe memory, which is an expression of intelligent and sublimated life at play. I will refer to memory as an anthropological principle from the perspective of the memorisers. In these memorisers, I will inevitably find the omnipresent twin elements: the anthropological and the ethnic.” (Jousse 2000:26)*
- *The ‘**laboratory of the maternal hearth**’ (Jousse 2000:193): that of the traditioning paysanne mother;*
- *The **Laboratory of Awareness** (Jousse 2000:25) of the self;*
- *The **Ethnic Laboratory**: “The source of my anthropological research is a huge **ethnic laboratory**, a privileged milieu where pays and paysan, country and peasant, still have common reflections and echoes.” (Jousse 2000:163)*
- *“**Laboratory of the manual and oral style**” (Jousse 1990:xii), also referred to as the **Laboratory of “mimismological and rhythmo-pedagogical anthropology”** (Jousse 2000:187): the formal experimental laboratory attached to the Sorbonne from 1937-1957, in which the Aramaic Oral-style recitatives were recreated by a series of reciters, including Gabrielle Desgrées du Loû and Gabrielle Baron, and where experimental work in the Oral-style recitatives of other ethnic milieus was conducted. Jousse describes his work in this **Laboratory** as follows:*
- *“I have been repeating this every year for twenty-five years. During these twenty-five years, I have trained an appreciable number of young scholars. The central problem with which I have challenged them is the same one I have grappled with myself: that of human mechanics.*

It has given me great joy, scientifically, to see how, immediately they were familiarized with anthropological methods, all those young people set about researching and furthering my own discoveries. Some thirty-odd doctoral theses and technical reports testify to this.

But I should not delude myself about my success. With some rare exceptions, the old philologists remain immutably faithful to bookish philology's 'hypercritical' methods. They persist in applying them themselves, and they teach them to their students.

There is thus, not only before us but within us, a bookish philologism which continues, and will continue for an undeterminable time, to be viscerally opposed to Palestinism, the explanation of the creation of anthropological Civilisation. The strategies of this philologism may not vary, but they are redoubtable: I have called it 'scorched earth' criticism.

When 'scorched earth' criticism is applied, nothing authentic must be left standing, no author must retain anything of what was traditionally his, nothing belongs to anyone any more. From this emerges the typically modern formula of: the Gospel attributed to St John, the Epistles attributed to Peter, etc. No-one quite knows for sure any more 'who is who'. In my lectures, I have predicted, and have warned against the consequences of this flagrant 'scorched earth' criticism.

I believe that my professorial role has ended, methodologically, if not pedagogically. In my lectures, I have endeavoured to share with the younger generations the great anthropological laws which explain why and how great civilisations can end." (Jousse 2000:44)

See also Jousse 2000: 24, 153, 183, 187, 191, 207-208, 426, 437, inter alia.

□ **Laws of the Anthropology of Geste and Rhythm - laws of human expression**

[The Anthropology of Geste and Rhythm] [mnemonic laws] [Mechanics] [memory]

Jousse identified a series of 'laws' or 'operating principles' of human expression that informed and operated the Anthropology of Geste and Rhythm.

Examples of Usage

- "The following is a summarised list of the fundamental Laws of the Anthropology of the logical human Geste:
The **Law** of Human Minimism
The **Law** of Rhythmo-Minimism
The **Law** of Cinemimism
The **Law** of Phonomimism
The **Law** of Mimographism
The **Law** of Propositional Geste
The **Law** of Double Parallelism
The **Law** of Formulism
The **Law** of Rhythmo-pedagogy
The **Laws** of Mimism and Mimismiatry." (Jousse 2000:147)

- “To move from the concrete to the ‘algebraic’ without passing through ‘algebrosis’ is an anthropologist’s dream! I do not use the word ‘abstraction’ since, as we have already seen, everything in human expression is abstract from beginning to end. It is impossible to play any conscious human expression which is not abstract! Educators and psychiatrists have much to learn about the two amphibiological questions of *Concrete Abstraction* and *Algebrosed Abstraction*. Precisely because educators are largely unaware of the **laws of anthropology**, they use teaching methods which are inappropriate for the child. Consequently, psychiatrists have to deal with the after-effects of these inappropriacies, for the spontaneity of any child will suffer under the infliction of algebrosis. There are very few children who naturally cannot express themselves normally. There are a great many more children who cannot express themselves normally because of the present algebrising system of education.” (Jousse 2000:154)
- “In the course of my studies in grammatical linguistics, I was told repeatedly that Indo-European, Semitic, or Chinese roots all had *concrete* meanings. I now know the reason – it is the Anthropology of Language that tells me why, and not philological linguistics. When I view the famous ‘problem of the origins of language’ in the light of the law of Human Mimism and of its constraining play, the origin of language becomes no more than a ‘pseudo-problem’ caused by the ignorance of the *fundamental anthropological Laws of Human Expression*. Endowed with his essential and intelligizing Mimism, the first anthropos expressed himself with mimismological Propositional Gestes as spontaneously as he walked on his legs.
But who will explain to me why, of all the animals of the creation, the anthropos alone is endowed with Mimism?” (Jousse 2000:90)
- “The analysis of all these great **laws of human expression** proved to me that the only true pedagogies are global pedagogies, those which allow memory to be disconcertingly durable and precise.” (Jousse 2000:130)

See also Jousse 2000:253, 260,445, *inter alia*.

□ **learning-by-rote - ‘learning-by-heart’ - learning in the ‘memory-heart’ - memorisation**
[pedagogy] [memory] [intussusception] [incarnation] [imbrication] [Oral Style] [nefesh]

“All the dramas, large or small, actually visible in the world-from-below or the present world, would thus be re-played formulaically in the supple global *meôd* (musculature) of the MIMO-catechist or Rhythmo-catechist, as well as in his *lêb* (heart-memory), and in his *néfesh* (reciting-throat).” (Jousse 2000:229)
Following this, Jousse based his understanding of ‘learning’ on the Aramaic word ‘leb’, meaning ‘the **memory-heart**’ and therefore ‘**learning by heart**’, and on the understanding that the throat - the ‘nefesh’ - resonated the ‘heart’ to the ‘world’: “How right were those Palestinian paysans to make the **heart** the organ and receptacle of memory and of love! Examined at the extremity of their natures, memory and love are but one. This union or this unification allows us to understand the profound meaning of the following Palestinian rhythmo-catechist Pearl-of-learning, which I have slightly *midrâshised* in order to make it accessible to our present-day reader, for Aramaean semantism is essentially untranslatable and organic:

<i>b</i>		<i>c</i>
You will learn		and you will replay
	<i>d</i>	
	and thus you will love	



How exceptional it is to discover this fecund centuries-old insight outlined again recently by Mr Raoul Husson who maintains that the larynx is the acting, feeling and thinking resonator of all the fibres of the human being?" (Jousse 2000:204)

Learning in the 'memory-heart', viz. 'memorising' is central to Jousse's thesis of learning and understanding. 'Mimorisation is memorisation' he says, meaning that anything that has been 'mimised' - im-pressed by the universe - is automatically embedded in the viscera, and is therefore learned, and therefore known, and therefore potentially understood. But it must be remembered that 'mimising' implies, simultaneously the fulfilment of all the principles of the Anthropology of Geste and Rhythm, viz.: a 'mirroring of meaning' and rhythming in a balanced and formulaic format AND repeated re-impression in order that it rise into consciousness.

Such a process appears to constitute 'learning-by-rote' - a learning-teaching principle brought into disrepute because of its impoverished application. Proper rehabilitation of the process in terms of the Anthropology of Geste and Rhythm realises Jousse's intention and understanding of learning in the memory-heart - 'memorisation'.

Examples of Usage

- "We memorize in order to comprehend. The more you memorize, the better you will comprehend because everything will be embedded within you for immediate and automatic recall. Memory is comprehension *from within* of the gestes that are repeated and re-played. **Memorization** that endures demands re-memorization repeated tirelessly." (Jousse 2000:580)
- "**Memorisation** is manducation in order to become communion." (Jousse 2000:580)
- "A magnificent study could be undertaken, to show that all the words of Iéshoua in the Gospel are biased towards **memorisation**." (Jousse 2000:580)
- "Bookish man has said: "**To know by heart is not to know**", not realising that this means wiping out ninety percent of the knowledge of all human beings.

As a rejoinder to the bookish law, '*Scientia cum libro*', the Anthropologist of Mimism answers with another maxim, '*Scientia in vivo*'. We must study and understand man as a living being. All my observations focus and concentrate on this living and gestual element. I will thus endeavour to restrict the present study to the as yet un-studied area of living memory, the acting, thinking and knowing mechanisms which I will thoroughly analyse and examine." (Jousse 2000:26)

- "Something else that amazed me in the course of my classical studies was what I found in Homer's compositions. The practice of **learning by heart** enabled me to feel in my mouth, as I recited, that I was constantly coming across the same formulations." (Jousse 2000:22)
- "We on the contrary, have proclaimed pedantically that '**to know by heart is not to know**', not realising perhaps that in so saying we are denying the existence of the very real corpus of scientific

“In order to avoid wanton confusion in ethnic milieux so very different from ours, I have called this the ‘Oral Style’, and not poetry. I have called it ‘Parallel Balancing’, and not verse. I have called it ‘Recitative’, and not stanza. This is not poetry. It is devised solely to facilitate **learning-by-heart.**” (Jousse 2000:261)

- And so the pedagogical term 'Orâyetâ', and the equally pedagogical term 'Malkouâtâ', are at times interchangeable, as we see in the 'Ministry of Education' reshuffle announced by Rabbi Iéshoua, the Galilean, (*Mat.* 21, 43) to the Judâhen chief-instructors:

(Jousse 2000:483)

- ^b You will learn ^c and you will replay
^d and thus you will love
^e the Lord ^f your Teacher
^g with your whole **memory-heart**
^h with your whole reciting ⁱ and with your whole miming
throat musculature

- “They are so fine that they are overlooked and not taken to **heart** – yet another example of how our Graeco-Latin affectivity has been enthroned in the word ‘**heart**’, when the Palestinian ‘**memory-heart**’ has a finer meaning. It is so easy to get carried away by misinterpretations, and the search to discover the profound and gestual meaning of the Aramaic terms is so difficult. (...) In this way the Rhythmo-melodic recitatives of the virile and all-conquering doctrine of the Galilean Paysan-Rabbi, who had come to catechise his fellow Galilean paysans, were rendered effeminate by ethnic mistranslation. A massive traditional pedagogical terminology of Memory was reduced to the pretext for unctuous sentiment and trivial commentaries.

In the Tôrâh, all is Geste, all is *Dâbâr*, but not all is parole. This polysemantism comes into play at the precise moment when one knows that speech is simply a reduction of action. We find this gestual and recitational mechanism sublimated in Iéshoua, the great structuror of gestes, the great praxic – he who brought the *Regula*, the *Malkoûtâ*, this Rule of the actions, which I have already cited in midrâsh fashion to demonstrate its penetrating logic:

You willprehend		and you will retain
	and therefore you will love	
the Lord		your Teacher
	with all your memory-heart	
with all your reciting throat		and with all your miming muscles

We are dealing here with the traditional mechanism *par excellence* of Israel, which rests on the great anthropological laws of human labour. It is easy to understand why, situated within this bilateralised Global and Oral-style Tradition, the Rabbis used the magnificent expression: ‘Working at the Tôrâh’, which words and balancings have been untiringly repeated by Iéshoua:

	<i>a</i>	
	Work	
<i>b</i>		<i>c</i>
not for food that rots		but for food that keeps
	<i>d</i>	
	for Life eternal	

(Jousse 2000:304)

- “Let us turn to another mimodrama where the imposition of the Teacher will revive the dead organs of teaching: the ears and the mouth. Indeed, let us not forget that throughout the pedagogical history of the Palestinian milieu, we are almost always reminded of the apprehending gestes of the ears, of the **memory-heart**, and about the reciting gestes of the throat, the tongue, the mouth and the lips, and almost never about the reading gestes of the eyes.

In the formulaic propositions of *Psalm* 36:30-31 something of a synthesis of Palestinian pedagogical gestes is presented:

The mouth of the Exact (repeater) rhythm-melodizes wisdom
and his tongue recites what is precise.
His Teacher’s Tôrâh is in his **heart**
and his steps will not falter.”

(Jousse 2000:430)

See also Jousse 2000:205-206, 300, 304, 420-421, 430, *inter alia*.

□ Lévy-Bruhl [pre-logical]

Jousse records that *Levy-Bruhl* attended meetings of the Philosophical Society together with Messrs Brunot, Delacroix, G. Dumas, Pierre Janet, Mauss, Meillet, Pernot, Pieron, Vendryes. (Jousse 1990:3)
Jousse’s comments re *Levy-Bruhl*’s perceptions reflect Jousse’s capacity for re-interpretation of ‘old’ data as an Anthropologist of Geste and Rhythm. He quotes significantly and specifically from *Levy-Bruhl* in ‘The Oral Style’, viz.

- “... it is a matter of instinct that in man the movements of his hands cannot be separated from his thought” (Jousse 1990:35)

- “... it is not absolutely necessary that the auxiliaries of [semiological] description should be exclusively [manual] gestures and movements” (Jousse 1990:39)
- “... the real and living unit, is not [in fact] the gesture or the isolated sign, nor the word [that voiced gesture], but the sentence, or complex whole whatever its length, which expresses a complete and indivisible meaning. The significance of the gesture [manual and visible, or laryngo-buccal and audible] is determined by the context only. Thus the gesture “boomerang” can express not only the idea of this object, but at the same time, according to the context, the idea of striking or killing something with it, or of manufacturing it, stealing it, etc” (Jousse 1990:55)

Jousse quotes **Levy-Bruhl**'s observations:

- of the silence code among Warramunga widows, (Jousse 2000:36),
- of the language of gesture among Indian tribes whose spoken languages are mutually unintelligible (Jousse 1990:36-37),
- of the essential use of manual gesticulation in a wide variety of ethnic milieus (Jousse 1990:40),
- of the misconceptions that Westerners have about Oral-style peoples (Jousse 1990:92).
- “And pray, let us not say, caught up in the slipstream of the first interpretations of Lévy-Bruhl, that these alleged ‘Primitives’ are lacking in abstract and general ideas. Only armchair professors make that sort of assertion.” (Jousse 2000:135) (See also ‘papyrovores’ et al)
- “The gravity of this error becomes very clear when one studies the works of Lévy-Bruhl. One cannot help but see that his concept of ‘prelogicality’ is no more than a professorial equation. It seems obvious that we always tend to regard as inferior people who are not yet ‘algebraised’ as we are. But is it valid to say that to be concrete is to be inferior?” (Jousse 2000:17)

□ **Literate - literacy - illiterate - non-literate - illiteracy - read - reading and writing** **[Oral Style] [memory] [shadow] [Written Style]**

While Jousse fully understood and applauded the enabling capacities of **literacy**, he demonstrates the fallaciousness of perceptions that certain effects of **literacy** and **illiteracy** are automatic, namely:

- the implication that **literacy** automatically informs and elevates people simultaneously implying that **illiterate** people are inevitably ignorant and uninformed;
- that **literacy** automatically empowers people to make life-improving choices simultaneously implying that **illiterate** people are universally powerless to decide their own destinies;
- that **literacy** automatically bestows on people the capacity for complex abstract thought simultaneously implying that **non-literates** are capable only of ‘primitive’ and ‘pre-logical’ thinking.

Jousse illustrates these points by drawing on observations of behaviours in children, and from past and current 'oral' societies around the world.

Jousse also demonstrates that:

- *literacy, and therefore illiteracy, have to be clearly defined to be properly understood: the capacity to track animals in the wild is demonstrated to operate the same cognitive functions as those in operation during scribal reading. In the wild, who is 'literate'? The traditioned tracker or the schooled hunter?*
- *in many oral societies, the Oral-style mode is the preferred mode of communication even though the people can and do read and write;*
- *in all oral societies, human memory is the preferred mode of preserving the socio-cultural archive and that literacy is a threat to such capacities of memory;*
- *that 'illiteracy' is a construct arising out of the construct of 'literacy': before there was 'literacy', there was no illiteracy, from which it follows that 'orality' and 'illiteracy' are not synonymous.*

Examples of Usage

- "I have repeatedly claimed that I owe my contribution to these scientific discoveries to my mother. It is true to say that I am able to contribute something new in this arena of linguistic training because of the authentic, spontaneously and unintentionally 'experimental' behaviour of my mother: no sooner was I born, than cantilenas were being sung over my cradle. My mother had an extraordinary memory. As she was an orphan, she was raised by her totally **non-literate** grandmother, who taught her her own personal oral repertoire of the ancient cantilenas of the Sarthe region. My mother, who went to school for three winters only, never saw these cantilenas in any written form." (Jousse 2000:15)
- "The *guslars* are the southern Slavs' strolling reciters. They are **illiterate**, as are nearly all improvisers and reciters of the Oral-style milieu. **Illiterate** in this environment does not, of course, mean ignorant - far from it. Popular opinion endows these *guslars* with astounding feats of memory and immediate recall: some *guslars* are said to know thirty thousand, seventy thousand and even over one hundred thousand rhythmic schemas. The facts prove that the people are right." (Jousse 2000:39)
- "If words have meaning, those Composers of Masterpieces cannot be called ignorant. Like many modern day Greek oral Composers, Homer might well have been blind from birth. How could we possibly label his distinctive scientific handling of the traditional formulas and his brilliant mastery of their arrangement, the work of an ignoramus? Are the Finnish Composers of the Kalevala ignorant because they are **illiterate**?

We must, in any case, agree about what we understand by **illiterate**. It strikes me as strange that in certain ethnic milieux a person may be unable to **write** whilst being capable of **reading** perfectly well. The reason for this is that **reading** can have very different aims. We learn to **read** in our milieu today in order to be able to skim with our eyes as fast as we can through a continuously growing number of variously ephemeral books, each of which is **read** mostly only once in a lifetime.

In the ethnic milieux in question, one learned to **read** so as to be able to learn by heart whilst psalmodising rhythmically, the rhythmic formulas of a famous Recitation which had been recorded in **writing** in the memory-aid book. This was performed either alone or after initial help from a Reciter-Reader. The existence of the Oral Style and its Recording in **writing** are not mutually exclusive. *On the contrary*, the book might even be reserved in a religious shrine, in an arch, in a clay pot, and serve only

as a 'testimonial', a testimony-text, in order to check the 'fidelity' of the Reciter in case of doubt or to rectify his 'infidelity' in the case of error.

In such milieux, **writing** may be used only for Recording traditional Recitations. Because of this, **writing** has sometimes been considered to be a quasi-liturgical function, reserved for a class of priests or a corporation of scribes. These priests and scribes were authorised only to **write** or to transcribe, sometimes with graphic, customary and variable abbreviations, the testimony-texts which they knew by heart and of which they knew the exact rhythmo-psalmodic pronunciation.

This explains how the non-priests and the non-scribes were authorised and needed to learn to **read**, without having had the need and authorisation to learn to **write**. After all not every one in our midst learns the printing trade. I have lived for a year in close personal contact with a person from such an ethnic milieu. He was a Lebanese brought up in an Arab environment but whose knowledge of French and all its nuances was admirable. It is with people of such quality that ethnic investigations can be undertaken with full confidence and real benefits. In the course of our almost daily encounters, he recited to me all he knew of the oral proverbs of his milieu. After this, he drew them together for me, commenting upon them and all their allusions. From an anthropological point of view, that year, together with the years spent in the Amerindian milieux of the United States, was one of the most fruitful of my life. In this, I exclude my formative years as a child in contact with the **illiterate** Sarthe paysans. This Lebanese told me that his father who could not **write**, had felt neither the need nor the desire ever to learn to **write**. He had however learned to **read**. Why had he learned to **read**? He had memorised his whole Bible in Arabic, and felt from time to time the need to consult the **written** text in order to verify the 'justness' of his recitation.

Blessed the famished

and the thirsting for Justness

for it is they who will be sated!

Such was also the case in my family. Before I could **read** my mother taught me orally by singing softly, and made me recite the first elements of the catechism which, alas! was not a 'Rhythm-catechism'. To this day I feel its roughness in the experimental rhythmic laboratory of my mouth.

My mother could **read** and **write**. But like all the other Sarthois paysannes of her time, who were often illiterate, she knew her catechism by heart without ever needing to have recourse to the text of the book.

If at times I hesitated in my recitation thereby casting some serious doubt on the exact tenor of the text, my mother went to the cupboard, opened one of the drawers – the one that closed with a key and in which the precious family catechism was carefully stored away. It was something akin to the 'Arc of Testimony' for Moses, or the 'Safe of the Tôrah' for the Judaists. My mother then consulted the book and said to me: "It is recited like this or like that." After which she carefully put the book back in the 'drawer with the catechism' which she locked with the key. Such doubts about the 'justness' of the recitation were rare, and were in any case immediately lifted when the recitation was performed for our neighbour, old 'Mother Guespin', when she came to visit. 'Mother Guespin' could neither **read** nor **write**. This fact alone ensured that she knew not only her catechism 'much better than did Monsieur le Curé', but also her Gospel which Monsieur le Curé knew not at all. She was a faithful witness of Oral Fidelity, as were the Reciters of the legal formulas in the Judaist courts of the past." (Jousse 2000:463-465)

- "I can **read** very quickly, my eyes racing ahead and only skimming the surface meaning of the printed characters (and this is how I **read** most of the time). I need only to grasp the link between the phases of each Propositional Geste, to go on to the next one. During this rapid **reading**, none of the concrete intussusceptions encountered has the time to re-play fully. Meaning itself often escapes me. A vague connection alone is established every two or three sentences. The sequence of propositions has meaning, rather than each specific proposition. The meaning of a particular paragraph often only strikes me after

I have read the one which follows it. But there is, fortunately, another way of **reading**, and it is this that I would like to outline quickly here.

*The Psychology of **Reading** and Etymology*

This method of **reading** consists of choosing, firstly, a work which is characterised by a clearly concrete style. The author of this work must have selected and ordered each word sensible of its optimal semantic wealth.

Such an accomplished stylist would, of course, be Victor Hugo. Rarely has a man established in his **writing** a more dynamic and more intimate contact with concrete reality. Rarely has expression been adapted with such semantic precision to express the gestes of pulsating and re-constructed reality. In **reading** such **writing**, we, as **reading** organisms, need simply to abandon ourselves to the slow re-play of all our experience of life and its etymological associations." (Jousse 2000:98-99)

See also Jousse 2000:16, 17, 18, 23, 28, 56, 97, 100-101, 220, 30, 221, 501-502, *inter alia*.

□ **Liturgy - liturgies**

[Pedagogy] [rhythmography] [memory]

Jousse identifies the rhythmic and gestual origin of the **liturgy** in performed anthropological ritual, the scripting of which jeopardises its vitality and exposes it to potential and frequent algebroisation, which results in its loss from human memory. The loss of meaning and significance consequent upon the loss of memory erode the value and belief systems of its adherents, with the further and consequent erosion of social structures and cohesion. By way of protection against such loss, Jousse advocates that the **liturgies** be recorded in Oral-style rhythmo-stylistic presentations as typographic memory-aids.

Examples of Usage

- "We no longer know how deep our **liturgies** are rooted in the nature of man. True **liturgy** is performed from the inside. It must not be a series of gestes stuck on from the outside for the sake of aesthetic appearances. If our gestes seem empty to us at present, it is because we see only aesthetic symbols, instead of Life at its most profound, both then and now. We need to rediscover our sense of primordial explicative Mimodrama ...

All these great modeller-sculptors of the dawning civilisations felt themselves 'insufflated' by a mysterious breath which impelled them to create. We have been informed about the inspiration among the Primitives in a grossly impoverished way. We have forgotten the great creative urge of Life that must be played.

Anthropological knowledge has increased and we know now that a caveman who modelled the extra-ejected Mimeme of some animal, believed he was creating an indefinite number of derived versions of this animal. It was also his belief, we know, that the hunter would land a fatal blow on a specific spot on a live animal once the sacred ministers had acted out, in their grandiose mimodramatic **liturgy**, the great geste of the killing of the animal. The Mimoplasm had therefore to be a perfect Mimeme. If the Mimoplasm was not exact, total and complete, the act would not be successfully performed. This is *Operative Mimoplastism*." (Jousse 2000:150)

- "A psychologist of **Liturgy** once told me: "The greatest strength of your work lies in the fact that you show the meaning of the traditional gestes which we all make too mechanically."" (Jousse 2000:301)
- "Our **liturgy** has lost the conscious connection with its mimodramatic origin. It has become mechanical or aesthetic instead of being intelligible. I understand why there are people who are deserting their churches, and their religion. There is no longer any life there. There are no longer any significant gestes that can be understood. Everything has become disassociated, so that people are living out misconceptions, and end up rejecting everything. One cannot live forever in a state of inconsistency!

Either religion must become scientific, or it will become a dilapidated and abandoned shell ... We have lost the sense of the expressive geste and too often we content ourselves with algebrosemes. We have to regain a deep consciousness of the greatness of the primordial signifying geste.” (Jousse 2000:565)

- “Our **liturgy** is fashioned entirely with gestes that we no longer understand. All the sacraments have become pure algebrization for us, whereas, they are, in truth, composed of a marvellous and logical concretism, albeit according to Israel’s milieu ... The Semitic tradition continues to be supported by the anthropological mechanisms to this day.” (Jousse 2000:565)
- “In this respect, the Palestinian milieu is a milieu privileged above all others: it has consistently maintained a holistic and dynamic, Corporeal Pedagogical Oral Style **liturgy**. An ‘Oral-style Recitative’ is always more or less a ‘Global Style Mimodrama’. Our **Liturgy** has drunk its fill from the cup of Israel.

Within this immense Palestinian arena of Mimodramatics we must discover the mimismological basis of what constitutes our modern algebrose **Liturgies**, so that these analogical gestes can be explained. The whole of the great mechanism of our Sacrament is fundamentally rooted in this mimodramatic civilisation. In spite of the loss of contact with this surging primordial Life, and in spite of a sclerosis which attempts to become revitalized through aesthetics, our **liturgies** remain the repositories of the Global and Oral Geste, or better still, of the Global-oral Geste which will become what scholastics called the ‘Matter’ and the ‘Form’.

But scholastics is not our domain. We are dealing here with neither dogmatic theology nor with exegesis, but only with the Anthropology of Mimism.” (Jousse 2000:168)

See also Jousse 2000: 160, 171, 477, 520-521, et al.

□ **living targumic dominoes**

[textual atoms] [formula facets] [recitation] [Oral-style] [compose] [dynamo-genesis]

Jousse likens the facility of Oral-style formulaic composing and improvising to a game of ‘living dominoes’ in that the formulas are juxtaposed in such a way that they connect each with the one preceding and following in a dynamic and constantly fluid systemic weaving of geste and rhythm.

Examples of Usage

- “In my essay on *The Psycho-physiological Laws of living Oral Style and their Philological use* (supra p. 31) I wrote the following: “Even if we are content to collect, randomly, no more than one or two improvisations from each ethnic Oral-style milieu, we will not be able to escape the following disturbing problem: how can men, women, young girls and children compose oral formulas, almost on the spur of the moment, which are so gracious, so perfect and so complete that they force the admiration of even those of us who are refined? If however, we continue our investigation psychologically and methodically, in the same ethnic milieu, the mystery is solved without our admiration being diminished in any way. As improviser after improviser passes before us, we hear the formulas bursting forth repeatedly from the lips of each improviser, one by one, but in varied contexts. It is like a marvellous game of **living dominoes**: the sense of the pieces of the game, with their reciprocal attractions, always remain the same but their combinations are quasi-indefinitely renewed.” (Jousse 2000:486)
- “But they are also Mechanics of *textual* Atoms. We will not have to deal in the first instance and at first hand with phenomena relating to nature and man, but with texts revealing these phenomena.

These texts will tend to dissociate and to re-associate in various ways as if they consisted of atomic units. Each of these textual atoms forms a small block which is easy to handle separately. As I wrote recently: “It is, so to speak, a marvellous game of **living dominoes**: the pieces of the game remain always roughly the same with their same reciprocal attractions, but their combinations are almost indefinitely renewed.”

In our present-day science we have something that is somehow comparable: the algebraic formula. When looking at the pages of Poincaré's 'Celestial Mechanics' one sees imbrications of small relatively independent blocks. These small blocks – these imbricated '**dominoes**' – are the formulas.

In the Palestinian milieu we find ourselves faced with a similar analogy: only, instead of having algebraic formulas, we have concrete formulas. It is the celestial mechanics of these concrete formulas which I would now like to study within the Palestinian ethnic milieu." (Jousse 2000:456)

- "It is not unlike a marvellous game of **living dominoes**: the pieces remain roughly the same but with equal reciprocal attraction, and the combinations are quasi-indefinitely renewed." (Jousse 2000:38)
- "The Anthropology of Language has, then, accessed the Palestinian Milieu. I applied the laws of the formulaic Oral Style to the *Our Father* in the Palestinian milieu, as I had done before to the Rhythmo-catechism on the Mount: it soon became clear that everything had been stated *fragmentarily*, and that it remained to be stated *globally*. The pieces of the game of '**the living targumic dominoes**' having been given, the moves in the game were impossible to enumerate. And that point a player came along. And what a master player he was!

He played the game *his* way, and the outcome was a masterpiece of eternal freshness.

No, never did a man speak
as this Man speaks!"

(Jousse 2000:487)

□ **Logic - order - rhythm**

[mechanics] [tri-phasism]

For Jousse the mutual interdependence of 'logic', 'order' and 'rhythm' formed the essence of the Celestial and Human Mechanics and therefore the core of the Anthropology of Geste and Rhythm, for he argues that rhythm in and of itself is logical and orderly and neither logic nor order are possible without it. The primordial nature of rhythm orders the logic of the universe, which human beings ignore and subvert at peril to their personal and group survival, and the survival of the species and the planet.

Examples of Usage

- "As an experimental anthropologist, I unified the geste and **logic** of all these erratic elements, resulting in the anthropological *Propositional Geste*, and the ethnic verbalisation of the cosmological *Interactional Geste*. Instrumental analysis revealed human Globalism, which led to the immediate compilation of the Anthropology of Geste and, conjointly, of **Rhythm**." (Jousse 2000:25)
- "It is equally and simultaneously '**logicising**': it orders **logically**. It propels, and sequences, the three *significant* phases of the normal and naturally Tri-phasic Interactional Gestes **logically**, so that **Rhythm** and **Logic** coincide." (Jousse 2000:174)

□ **Loisy, Alfred**

[papyrovores]

Jousse was highly critical of Loisy, a leading modernist and author of numerous works of biblical criticism. In Jousse's words: "There was a man some fifty years ago who developed the philological school of thought to its logical conclusion: Modernism. His thinking has been applied critically in the appraisal of the most fundamental Palestinian texts - which are the most gestually irradiating in all human Civilisation. This man was Professor Alfred Loisy, first at the Institut Catholique, then later at the Collège de France. My entire life as a French anthropologist, and all my research on the Anthropology of

Geste has been focused on combating bookish philologism and the nit-picking analysis of traditional texts as exemplified by this Philologist. The man is no longer with us, but his methods remain. A single glance at the latest French publications on Palestinian texts is proof enough. These books continue to confront us with the imaginings of the Philologists." (Jousse 2000:44) Jousse also describes **Loisy's** views as "strange and really quite unscientific" (Jousse 1990:129), and records that Loisy described the Hebraic oral paragraphs as "sumptuous rubbish" (Jousse 1990:89) "**Loisy** has transformed a question of living memory into a question of criticism and hypercriticism". (Jousse 1990:129).

*"Rhythmic, therefore poetic, therefore mythic": summarised **Loisy's** research on evangelical text. Jousse's rejoinder to this was:*

"Rhythmic, therefore pedagogic, therefore historic, or possibly historic.

This is a scientific solution which has nothing to do with dogma. It is Anthropology. There is neither poetry nor music in the Bible. There is analogism, there is concretism and mnemo-melodism. The psalms are not poems. They are Oral-style prayers. From the day theologians banish the word 'poetry' from their studies, we will begin to understand these things." (Jousse 2000:263).

Examples of Usage

- "**Loisy** said: "The life of Jesus, according to the Gospels, is like shagreen leather. The more one studies it, the more it shrinks". I maintain that the life of Jesus is a yet untouched paysan immensity, and the more one explores it with virtuous hands, the more it grows. There is a priesthood of paysanism just as there is a paysanism of priesthood. I believe I am a privileged member of both these nobilities." (Jousse 2000:312)
- "If the Hellenicist, **Loisy**, has ended up in the profession of pulverizing texts, it is due in great part to the fact that he has lost contact with the Palestinian pedagogical milieu. For him, Iéshoua's life is like the famous cache of disappointment: it gradually shrinks as it is examined more and more closely." (Jousse 2000:386)
- "**Loisy** thought that an illiterate fisherman like Kephâ could not possibly have been responsible for the rhythmic composition of the learned Epistles transmitted under his name. These are in any case, as far as I am concerned, only approximate late Hellenistic Encodings. Like nearly all of his colleagues, the Hellenicist armchair philologist did not know that not all fisherman in the ethnic milieux all over the world are identical just as illiteracy is not necessarily manifest in only one way. Philology without anthropology is either one eyed or blind.
 Certainly, the fishermen like the ones that **Loisy** knew - if he knew any at all - would have been incapable of composing Rhythmo-catechisms even remotely comparable to those of the Galilean fisherman, Kephâ. Two thousand years of Graeco-Latin civilisation have succeeded in voiding our artisan-paysans of all the traditional oral techniques which a living pedagogy like that of our Gallic Druids might have taught them." (Jousse 2000:462-463)
- "By calling this 'magic', we show our total ignorance of the great primordial human mechanisms. I approach the great 'Mimodrama of the Bread and the Wine' with the greatest trepidation: **Loisy** likened and attributed it to magic, which demonstrates that even a great philologist may know nothing about profound anthropological mechanisms. Wrong methods beget wrong science, as I said at the outset." (Jousse 2000:150)

- “We have lost the sense of meaning of Life, of the living and everlasting Word which is vital and global memorisation. Are we sufficiently aware of the anthropological and ethnic catastrophes which this necrosis has brought about and from which we are still suffering? One of them, and not one of the least ill-fated or the least tenacious, is modernism. Modernism is the normal and logical result of the mechanisms of the pen, handled by amnesics sitting in front of library files. The pseudo-scientific result is such that the great philologist **Loisy** has succeeded in killing, more completely and more finally that one might think possible, something as vital as the Word of the Galilean paysan-rabbi Iéshoua.

My whole life I have fought, am continuing to fight, and will continue to fight, for life to be reinstalled in this living mechanism which has been temporarily killed by **Loisy** and his amnesic, scribbling Synopticians." (Jousse 2000:170-171)

□ **Loukas - Luke**

[Shâ'oûl of Giscala] [Metourgemân] [apostle]

Jousse identifies Loukas as the Metourgemân-Sunergos of Shâ'oûl of Giscala.

Examples of Usage

- “I received just such rhythm-melodic instruction from my mother’s lips, for the whole of my paysan childhood. To this day, the following *two* renditions of the Targumic formulae encoded in Greek from **Loukas**, the Sunergos-Metourguemân of the Aramaic-Besôretâ, rhythm-catechised by Abbâ Shâoûl of Giscala, distress me with their ever-fresh reminders of my mother and my childhood!

It is Mâriâm who has kept all the tales we have here
and who recited them within her heart.

It is his mother who has kept all the tales we have here
(and who has repeated them) by heart.

(Jousse 2000:38)

- “These double formulas, composed of superior elements, were comparable to the synagogal method of the Septuagint. This Aramaic catechism was carried forth orally, at a very early stage, into the Greek milieux. Its first decoding into Greek was by the metourguemâns, or professional Aramaeo-Hellenistic Targumists (Mark, **Luke**, etc.), who were traditionally the liturgical accompanists of the Aramaic Catechist-Reciters (Kêphâ-Peter, Shâoûl-Paul, Iohânân-John, etc.).

These people of the Greek Written-style milieux were not well-versed in the ways of rapid, vast and sure oral memorisation, of which the Palestinians made light. This is still the case with the Arabs even today, as well as in many other Oral-style milieux, which ethnographers compete with each other to reveal to us. In our present texts, we have evidence of those early transitory and unsatisfactory attempts to adapt to purely oral memorisation. Invaluable psychological 'organs-of-witness' appear in the form of the repeated transpositions of formulae out of their mnemotechnically traditional position within a Recitative. The most opportunely important Recitatives from the oral Hellenist encodings, which acted as memory-aids for the new catechists, formed in the exclusively Greek milieux. These instances of putting into Greek script, carried out by the hands of the Aramaeo-Hellenistic Targumists, Kêphâ, Mattai, Shâoûl and Iohânân, almost always conserved the ‘recitational series’ of the original mnemotechnic rosary. It was natural to expect that they would be executed with the various, but usual, Graphic Abbreviations customary to the Palestinian putting-into-writing; abbreviation by the omission of words or propositions, abbreviation by condensation of two or more formulae into one only, thus forming a summary, etc.

Because of the relative ‘oral amnesia’ of the Greek milieux, the elementary Aramaic Besôretâ was thus directly preserved for us in the form of three instances of the putting-into-writing of the oral Hellenist Targum-decodings: Kêphâ’s Recitation was encoded by Mark, Shâoûl’s Recitation was encoded by **Luke**, and Mattai’s Recitation was encoded by a Targumist whose name remains unknown. Unfortunately we have, in the case of the superior Aramaic Besôretâ, only one instance of putting-into-

writing of the Hellenistic oral Targum encoding: the Recitation of Iohânân-John himself was encoded by someone unknown." (Jousse 2000:342-343)

- "Even among the most conservative Catholic exegetes, it has been inadmissible that the authentic Aramaic words of the little Galilean paysanne, Mâriâm, should be recorded under the encoded Greek translation of the *Magnificat*. They have claimed it was nothing more than a Hellenistic cento, the creation, pen in hand, of **Luke**, the evangelist." (Jousse 2000:372)

“MMMM”

□ **Malkâ-Meshîhâ - King of Heaven - Messiah - Malkoûtâ de Shemayyâ - Malkâ of the Shemayyâ - Christ the King - Mârâ**

[Rabbi Iéshou"â]

Jousse argues that: “We have drawn insufficient attention to the gestual signification of all these Palestinian words. That is why we have lost our footing, our way, in our catechisms. We are no longer in harmony with spontaneous people, nor with children. Our religious vocabulary no longer reflects what is real ...” (Jousse 2000:579) Thus he favours the use of Aramaic (Palestinian) terms glossed from usage in the text as follows:

- **Malkâ-** = “He is a **Malkâ**, a **king** who regulates, reigns and rules.” (Jousse 2000:577)
- **Malkoûtâ** = ¹. “The **Malkoûtâ**, then, was the regulation of the **Malkâ** of **Shemayyâ**.” (Jousse 2000:578) ². “So a word like ‘**malkoûtâ**’ can be translated by ‘reign’, ‘realm’, ‘rule’ – the equivalent of *regnum, regula*.” (Jousse 2000:270) ³. “Hence we have a **Tôrâh** which is literally ‘Direction’, and also, a **Malkoûtâ** which is literally a ‘Regulation’.” (Jousse 2000:384) ⁴. How should we now translate the term, **Malkoûtâ**? **Kingdom of Heaven**? **Rule of Heaven**? We will see that in the **Besôretâ-Gospel**, the **Malkoûtâ** most often resonates with a rule to be learned and to be accomplished. (Jousse 2000:579) ⁵. Our western ears would only be able to distinguish these very crudely by sounding out the different words that our dictionaries provide:

<i>Reg-ula</i>	<i>Reg-num</i>	<i>Reg-imen</i>
<i>Règle</i>	<i>Royaume</i>	<i>Règne</i>
<i>Rule</i>	<i>Realm</i>	<i>Reign</i>

(Jousse 2000:229)

- **Meshîhâ** = King-Messiah
- **Mârâ** = master
- **Shemayyâ** = “We know that the term **Shemayyâ** is a form of substitution for the name **Iahôh**, which, being holy, is ineffable, not to be pronounced.” (Jousse 2000:578)

Examples of Usage

- ““Rabbi Iéshoua was not only a Nabi who announces, but the **Malkâ-Meshîhâ**, the doer, the corporaliser of the formulae from the Targum. Iéshoua is truly the **Messiah** who has come to bring about everything which was uttered before, but he will bring about the prophesies according to a synthesis which is his alone. He has not come, as a **Messiah-warrior**, to free Israel from the yoke of the Romans. He has come to bring about a universal liberation.”” (Jousse 2000:337)
- “Will Time come to an end? When and how will it end? The data on the Beginning of Time creates and poses this threefold problem by gestual opposition. The Apocalypse resolves it by the ‘Coming of the **Malkâ-Meshîhâ**’, the ‘Coming of the **Malkoûtâ**’.” (Jousse 2000:478)

- “It is no coincidence that, after the disappearance of Iéshoua of Nazareth, we hear Rabbi Aqibâ, the former shepherd and perhaps one of the greatest among the Palestinian traditionists, declaim the following famous historical formula while simultaneously pointing out the one whom he considered to be the chief ‘liberator’ of the resisting Judeans, Bar-Kôkbâ:

<i>a</i> Dên hou		<i>a</i> This one is	
<i>b</i> Malkâ	<i>c</i> Meshihâ	<i>b</i> the Malkâ	<i>c</i> Meshihâ

Such a proclamation reverberates with national Palestinian echoes untranslatable to us. It speaks of unknown antique apprehenders of another **Malkâ-Meshihâ** who had besôraised and manifest, on a completely different plane, the Liberation and the Liberator. I must emphasise the ‘completely different plane’: this was the self-same ‘wholly other plane’ which, a little more than a hundred years previously, the traditionist *Judâhen* Rabbis were not able to, or refused to, recognise when spoken by a traditionist *Galilean* Rabbi who proved himself the true **Malkâ-Meshihâ**.” (Jousse 2000:512-513)

- “Jesus, as a realisation of the prophecies, unified within himself the **Malkâ-Meshihâ** and the Bar'nâshâ. Furthermore, he identified himself with the Berâ of the Abbâ, the Memrâ incarnated. The divinity of the **Meshihâ** confounded the Judaists, resulting in Iéshoua being at odds with all the great scholastic composers who surrounded him.” (Jousse 2000:579)
- “It is clear that when we speak of **Christ the King**, our understanding falls far short of the full meaning embedded in the powerful Palestinian structure. This **Malkâ-Meshihâ** has no analogy. In the Greek milieu, they translated **Meshihâ** as *Christos*: the one who received an anointing, therefore one consecrated with oil. In French, you would have the ‘Oint’ or the ‘Huile’, in English, the ‘Anointed’ or the ‘Oiled’ one. But these are not acceptable in our milieu. So *Christos* has been encoded as *Christ*...

See also Jousse 2000: 229, 240, 304, 330, 409, 413, 428, 473, 483, 563, 577, 578-579, *inter alia*.

□ Manducating - manducation - memorisation

[intussusception] [imbrication] [incarnation][memory] [nefesh] [pedagogy]

Jousse identifies that the same organs - the mouth and throat - are used for ingestion of psycho-physiological nourishment in the anthropological interaction with the universe - ‘eating’ and ‘teaching and learning’. Jousse therefore refers to the process of ‘teaching and learning’ as ‘**manducating**’, hence ‘the manducation of the lesson’ and **manducation** of the teacher. The use of this analogy concretises the processes of learning and teaching and simultaneously emphasises the indivisibility of

- the process - teaching and learning;
- the producers - the teachers and the learners;
- the product - memory, knowledge, and understanding.

Examples of Usage

- “Oral memorisation, curiously, brings into play the same muscles and the same gestes as the **manducation** of food.

Therefore, it is not surprising that observers as meticulous and concrete as the Palestinian reciters should unify and co-refer the two actions in their terminology. From the unification of this perspective, three of the secondary characteristics common to both of these actions result logically:

1 **manducation** is a daily need; therefore **memorisation**, too, will be a *necessity of each day*. Hence, we find this normal and familiar petition formulated in the daily recitation of the *Our Father*:

<i>b</i>	<i>c</i>
This bread of ours which is to come	give it to us this very day

2 **manducation** is performed at rising time. So **memorisation** will also be an exercise of early *morning*. The Apprehender will say to his teacher:

d
From early dawn I seek you out

<i>e</i>	<i>f</i>
It thirsts for you my throat	It pines for you my flesh

3 **manducation** is repeated at several fixed times in the course of the day. So oral **memorisation** will then be repeated to satiety, or in other words *seven times a day* in the Semitic milieu. The counting reciter of the lengthy, alphabetical and numerical Psalm 119 in praise of teaching, which stretches out into $8 \times 22 = 176$ verses, does not omit, obviously, to mention the sevenfold daily reflection:

Seven times a day I hire you
for your lessons in justness

(Jousse 2000:368)

- “In a ‘**manducation-memorisation**’ as meticulously gustative as that of the Palestinian Rhythmo-catechism, the strictly encoded Aramaic Targum fulfilled the deep-felt tendencies of an ethnic milieu which was deeply religiously respectful of even the minutest articulations of the revealed Hebraic Tôrâh. This oral Targum thus immediately stimulated the creation of a whole, complete system of living Aramaic rhythmo-catechistic formulae which, through the very close kinship of these two Semitic languages, would find themselves semantically and rhythmically corresponding with traditional Hebraic formulae.” (Jousse 2000:333)
- “It is the daily Mimodrama in which the ‘Bread to come’ is eaten, multiply understood within the context of Palestinian polysemanticism. At some time in the future, the day will come when we will no longer be in daily communion with the Flesh and with the Blood only, but then we will also realise again the total communion of Recitation and **Manducation**. The communion taken daily is embedded daily in the **Memory**. Iéshoua did not come to bring communion with his Flesh and with his Blood only. He came to bring the total pedagogical communion. The Instructor makes himself cosubstantial with his Apprehenders. All my efforts are focused on the synthesis of this splendid teaching of Iéshoua:

<i>b</i>	<i>c</i>
Not of (eucharistic) Bread only will man live	But of the whole (evangelic) Lesson will man (also) live"

(Jousse 2000:305)

- “Inevitably, this event in this Palestinian milieu is oscillating towards Knowledge. The intussusception of Knowledge, the **Manducation** of the Lesson, are inescapable!” (Jousse 2000:250)

For the full explication of Jousse's perception of 'Manducation', see Jousse 2000:389-453.

□ **Mâriâm**

[Paysanne mother] [Oral Style]

Jousse identifies the role of *Mâriâm*, the Mother of Iéshou'a, as:

- *traditioned Oral-style rhythm-improvisor of the Magnificat;*
- *paysanne traditioning-teacher of the young Rabbi Iéshou"a;*
- *rhythm-memoriser of the 'Deeds and Sayings' of the Rabbi Iéshou"a and contributor to the primordial Counting-necklace constructed by Kephâ-Peter and used in the Kenishtë established in*

Jerusalem after the death of the Rabbi Iêshou"â in which the Apostle-Envoys were trained for the spreading of the Besôrâh.

Examples of Usage

- “And the maternal memory-heart improvised the triumphant song of a mother:

My throat exalts the Lord

and his breath rhythms

In God my Saviour ...

This is the same balanced exultation which mothers will repeat when they feel how the balancing which they have initiated bursts forth victoriously into life. The whole Apocalypse is subsumed in this formula which **Mâriâm** rhythm-melodized in her joy at being a mother:

b

For he saw the smallness

of his servant

c

And see how from now on

all generations will call me blessed ...

In the Dead Sea scrolls, we deal with the work of scribes, whereas here, we are dealing simply with a mother who rhapsodises in her native Galilean proverbs. But mothers do not stop at this victory song.

When this same woman, who rhythm-cradled this prenatal Magnificat, found herself, thirty-three years later, at the foot of the Roman cross on which her son, the liberator, was dying in agony, did she do what all Palestinian mothers did? Did she intone a funeral chant for this son, the *vocero*, the same *vocero* which we find intoned by Corsican mothers to this day?” (Jousse 2000:300)

- “Chosen for the fulfilment of the promise, **Mâriâm** ‘deleted’ nothing from the Tôrâh and the Nabis. No, **Mâriâm**’s *Magnificat* is no more an artificial, graphic cento of the evangelist, than is the *Our Father* not that of **Mâriâm**’s Son, Iêshoua of Nazareth. These two oral masterpieces, because of their holistic structure, show themselves to be formulaic compositions, improvised by Palestinian rhythmers. Simply but ingeniously – and more than ingeniously – these two Palestinian rhythmers juxtaposed Aramaic formulas from the oral Targum, which were memorized and re-memorized each day in their family home where the Son was guided by his rhythm-catechetical Mother.

Our artists have sculpted countless statues, and created even more paintings, of **Mâriâm** of Nazareth in variously insipid and conventional poses. It seems that both the chisel and brush have been guided solely by the emotional inspiration of these artists. Why did none of them labour boldly, with incredulous wonderment, to highlight the intellectual and pedagogical genius of the Mother of the greatest pedagogical genius ever to appear among men? Are not mothers the primary source of the genius of sons? Nearly all those who have manifest great intelligence have done so because their mothers had, as it were, pre-formed them for their work, by fashioning them in her image. Who, then, will explicate the extent of the debt owed by the great paysan from Nazareth, that targumic rhythmmer of parables, to the oral technique of his mother, that Galilean paysanne, the targumic, formulaic rhythmmer of the *Magnificat*?” (Jousse 2000:373)

□ Mark/Markos

[Kêphâ] [apostles] [Metourgemân]

“Iohânân, (nick)named Markos” frequent Metourgemân-Sunergos to Kêphâ, and scripter of the Roman Besôrâh - the gospel which Kêphâ-Peter taught in Rome prior to his Crucifixion.

Examples of Usage

- “These double formulas, composed of superior elements, were comparable to the synagogal method of the Septuagint. This Aramaic catechism was carried forth orally, at a very early stage, into the Greek milieux. Its first decoding into Greek was by the metourgumân, or professional Aramaeo-Hellenistic Targumists (**Mark**, Luke, etc.), who were traditionally the liturgical accompanists of the Aramaic Catechist-Reciters (Kêphâ-Peter, Shâouîl-Paul, Iohânân-John, etc.).” (Jousse 2000:341)

- “Because of the relative ‘oral amnesia’ of the Greek milieu, the elementary Aramaic Besôretâ was thus directly preserved for us in the form of three instances of the putting-into-writing of the oral Hellenist Targum-decodings: Kêphâ’s Recitation was encoded by **Mark**, Shâoùl’s Recitation was encoded by Luke, and Mattai’s Recitation was encoded by a Targumist whose name remains unknown. Unfortunately we have, in the case of the superior Aramaic Besôretâ, only one instance of putting-into-writing of the Hellenistic oral Targum encoding: the Recitation of Iohânân-John himself was encoded by someone unknown.” (Jousse 2000:342)

□ **Mâshâl - parable - proverb - memory**

[Oral Style] [brevity] [targum] [rhythmo-pedagogy] [rhythmo-catechism]

Jousse defines **Proverbs** as “those miniscule mimodramas replayed by the paysan’s entire being and rhythmo-melodised by his lips” (2000:402). **Proverbs** are the quintessential Oral-style ‘propositional geste’: they are rhythmic, bilateral and formulaic and often include more than one mnemotechnical device, such as aconsonantisation, avocalisation and onomatopoeia, inter alia and have been traditioned over millennia. They become increasingly refined and dense as they pass through the mouths of their reciters from generation to generation, developing a glittering gem-like quality in the brilliance of their expression. In the midrâshising Targum, the bilateral comparative structure of the **proverb** related it to the **parable**, hence the double meaning of ‘**Mâshâl**’ (Jousse 2000:228). “A simple metaphor or a brief comparison may give birth to an entire **parable**, which accounts for the double meaning imperceptibly accredited to the word **Mâshâl**: **Mâshâl-Proverb** and **Mâshâl-Parable**” (Jousse 2000:468). Because of its Oral-style construction, the proverb has an ideal mnemonic structure, and is therefore **memorised** with facility in Oral-style milieu all over the world for use in the socio-cultural archive, in legal argument, in political debate and in civil discourse.

Examples of Usage

- “Etymologically, to *instruct* oneself is to *construct* oneself. To do this, precious stones are needed, and these stones are rare. They become even more rare as one’s gaze becomes sharper. The mediocre shocks, and is eliminated. The perfect then appears, and it alone is chosen. The ton of coal crystalizes into one grain of light. Thousands of years of human speaking are rhythmized into a brief **proverb**.

The **proverb** is the result of concentrated, rhythmized attentiveness to facilitate quick and easy **memorisation**” (Jousse 2000:374).

- “To the Oral Style belonged the **parables** which my mother sang, *se balançant*: rocking to and fro, all the songs sung by my old grandmother and the Sarthois paysans, the recitations of Homer, etc. ...” (Jousse 2000:23)
- “The abbâ-father of the family, the Sage, became a **Mâshâlist**, a maker of **proverbs**. The traditional action was normalised in the **proverb**. The Oral Style of these **proverbs** were no more than the verbalised expression of the corporeal gestes of daily and universally perfected behaviour. Indeed, the **proverb**, by its brevity, had the great advantage of being able to be taught and learnt in a few moments, at any time of the day and on any occasion. It was as if each **proverb** was dictated by each interaction:

An Acting One – acting on – an Acted upon

We would be hugely mistaken to think that the familial milieu, because it subscribed to manual work, was a milieu of ignoramuses. The study of **proverbs** at work in this traditional milieu was not a specious exercise. The use of **proverbs** was an incarnate and practical science which flowed from daily

gestes: **proverbs** provided the ethnic regulation and eternal codification of daily gestes. It was an essentially 'paysan' science, in the sense that it relied on the gestes of the 'pays', of the ancestral earth." (Jousse 2000:508)

- "By relying on this formulaic structure of comparison (or **Mâshâl-Proverb**), the midrâshising Targum developed the structure of the **Parable** (or parabolized **Mâshâl**). From this came the double meaning that the word '**Mâshâl**' gradually adopted in Palestine: **Proverb** or **Parable**. To transform the comparison into **parable**, it was enough, then, to recite *the structural formula of the parable* before that of the comparison, by making the latter undergo the change from (as ...) to (thus ...), or not. So, for example, the following comparison:

	^a As a net		^a Thus will it be
^b which is cast into the sea	^c and gathers in from every kind	^b at the consummation	^c of the creation

Before starting the recitation of these two parallel recitations, the Rhythmo-catechist would only have rhythm-melodized his favoured, daily structural formula of the *Malkoûtâ of Shemayyâ* in order to 'compose' or, better, to 'juxtapose' the most regular of **Mâshâls-Parables** thus:

^A ^a It is comparable			
	^b the Malkoûtâ		^c of Shemayyâ
	^B ^a to a net		^C ^a Thus
^b that is cast into the sea	^c and gathers in from every kind	^b at the consummation	^c of the creation

(Jousse 2000:229)

- "In the Palestinian milieu however, as in all Oral-style milieux, it is the Semanteme of each formula which implies by its Semantico-melodism the recall of a traditional formula from the past – without any book reference. There is thus, transmitted from generation to generation, a Semantico-melody for each formula of the historical genre, the genre of the **parable**, of the apocalypse, etc. Inexhaustibly, **Memory** is a **memory** which indicates the verbal textualisation in its global realisation. Rhythmo-melodism is then essentially intelligent and memorising. It is not algebroised into musical and artistic art." (Jousse 2000:197)

- "To learn a language by its **proverbs** is to combine the individual and the traditional uses. These proverbs embody the underlying Interactional Gestes.

When one learns them, one plays these **proverbs**, by linking them up from within, globally throughout the whole body. As soon as one knows two or three hundred **proverbs**, one begins to see the full measure of the language in the context of its ethnic milieu.

Cela n'a ni rime ni raison

This has neither rhyme nor reason

quite rightly, says another **proverb**. Because of its energetic explosive force, rhyme spontaneously begins to generate the words: reason only emerges afterwards. Only sometimes is the combination of rhyme and reason ingeniously used, as in the likes of a Victor Hugo." (Jousse 2000:279-281)

- "All the **proverbs** and the whole structure of the **parables** were modelled and patterned by this articulation. This modelling continued to reform and reformulate as it was passed on, from mouth to

mouth, in the course of countless generations, right up to the day when the formulation attained such sovereign perfection that the initial effort was manifest in ultimate grace,

Cette grâce plus belle encor que la beauté.
That grace, still more charming than beauty.

(Jousse 2000:362).

- “What is more simple and true than the little paysan world of Iéshoua’s **parables**?

Look at the birds of the sky
they neither sow nor reap ...
yet, your heavenly Father nourishes them ...

Look at the lilies of the field
they neither labor nor weave ...
and yet how they flourish ...

And what is more, what could be more beautiful? Hence, our popular **proverbs** which are so suggestive in their equivalence:

Why, it is as simple as the Gospel.
Why, it is as beautiful as the Gospel.

(Jousse 2000:385)

See also Jousse 2000: 313 (The House of Rock and Sand), 315 (The Birds of Heaven and the Lilies of the Field) 333, 362, 366 (The Seferist or Good Accountant), 381, 386 (The Pastor and the Lost Sheep), 420, 468, 507ff. And also Jousse 2000:147, 228-229, 230-231, 273, 307, 387, 444, 507, inter alia.

□ **Maternal hearth**

[Paysanne mother] [laboratory] [memory] [traditioning]

Jousse identified the ‘mother’ as traditioning-teacher par excellence and cites supporting examples from a variety of ethnic milieus.

Examples of Usage

- “The **maternal school-hearth**, is the reciting Mother who passes the Tradition on to her Son. And her son passes it on to his Apprehenders, to such an extent that this hearth survives even unto death. Pay more attention to certain calvaries: at the foot of the Cross stands a Mother and an Apprehender, in the centre is the Teacher. And he leaves a parallelized gift as He goes. To the Mother he says:

Woman, here is your ‘Bera’.

Your Son? More than that! The word *Berâ* has in fact a pedagogical resonance which our word ‘son’ has not: ‘See! here, your *Berâ*, see your Pupil.’ And to the Apprehender he says:

Here is your ‘Imma’.

Your mother? No doubt, but here again and more deeply, it is the pedagogical Mother, the *Immâ*.

a

And from that moment

b

the Apprehender whom
Iéshoua instructed by predilection

c

took Mâriâm
with him

This was the first of the memorising Assemblies which are called ‘*Qehillâ*’ and which is more than the *Ekklesia*: the teacher-mother in her role of *Immâ*, the instructed son at the **maternal hearth**.” (Jousse 2000:321)

- “As a result of studies conducted in the ‘**laboratory of the maternal hearth**’, Rousselot demonstrated in what ways and by how much the child’s speech differs from that of its mother whom it echoes, and that the difference is significant within the course of as little as one generation. This brilliant paysan discovery revealed, experimentally, to me what has henceforth been called the ‘phonetic evolutions of the home language, from one generation to the other’. Ironically, it is these selfsame phonetic evolutions

whose movement leads inevitably to obscuring and degrading algebro-sis: as with love, there is no going back. Children are not allowed to ignore what they hear from their mothers' lips and to go and listen objectively to the sound of things which those lips are verbalising ethnically in increasingly unrecognisable Algebro-sis. It is, however, difficult to frustrate spontaneous mimismic expression, for it is the unique and essential gift of the Anthropos.

Chassez le naturel, il revient au galop.
(What's bred in the bone comes out in the flesh)

(Jousse 2000:193)

□ **Mattai - Matthew**

[Apostles] [Metourgemân] [Kêphâ]

Matthew was the early Metourgemân-Sunergos of Kêphâ-Peter in Jerusalem, from which he left early on to spread the Besôrâh in the diaspora leaving behind a scripted copy of his account of the Deeds and Sayings of the Rabbi Iêshou'a as he had encoded them from Kêphâ's Aramaic account into Hebrew and Greek. The Gospel of Matthew then is the early Besôrâh recited to Kêphâ-Peter's primordial Counting-necklace in Jerusalem.

Examples of Usage

- "Open what you call the *Gospel of Matthew*. At the beginning you will find: *Book of the genealogy of Jesus, the Messiah*." (Jousse 2000:593)
- "Now, the Palestinian custom of *Graphic Abbreviations* has become just about as well known in the 'ethnic milieu' of Palestinian specialists as the custom of our 'etc' After me, others, like Raymond Pautrel, have verified the use of *Graphic Abbreviations* as a Palestinian custom and published accordingly in important philological reviews. What is one to think, then, of those specialists who still continue to tell us that the *Our Father* in Luke is 'shorter' than it is in Matthew? For us the difference in length of what was 'put-down-in-writing' in Greek of the *Our Father* in **Matthew** and in Luke comes only from the use of customary *Graphic Abbreviations* (analogous to our *etc.* or to our dotted lines); the dotted lines were used at the end of the two recitatives which structured the *Our Father* and which 'everyone knew orally'" (Jousse 2000:233)
- "The repeated articulation of the same initial letter at the beginning of the same Aramaic word eight times in a row, would have set off the synonymic Beatitude-proverbs of the Malkoûtâ of Shemayyâ, the new Orâyetâ of the Mârâ Iêshoua. Further, since the letter *Têth*, the initial letter of each initial Aramaic word, is a number-letter worth nine, the composer-counter Iêshoua would have used, for the ninth time, the same initial Aramaic word as the 'clamp-word', at the beginning of the following Recitative, a technique exemplified in the text of the Beatitudes brought to us by **Matthew** (5, 3-12):" (Jousse 2000:509)

□ **Mechanics: Human Mechanics - Celestial Mechanics - Human Mechanism - Celestial Mechanism - anthropological-cosmological - universe - cosmos**

[tri-phasism] [Real] [Anthropology of Geste and Rhythm] [textual atoms] [Elahâ]

Where Einstein demonstrates that all matter is energy, Jousse maintains that all energy is rhythm, and that rhythm together with balance and formula constitute the geste of the cosmos, in the midst of which the anthropos alone has mimism to place him above the anthropoid and in the image of God. Jousse identifies the essential mirrored interaction between the rhythmized and balanced patterned 'mechanisms' of the cosmos and the rhythmized and balanced patterned 'mechanisms' of the anthropos, microscopically

and macroscopically. He bases his position on the evidence that he finds in a variety of ethnic milieus universally of people's belief and knowledge systems which demonstrate the perception and conviction that 'things are on earth as they are in heaven': that the rhythms of the anthropos are intended to be understood in circadian synchronicity with the rhythms of the cosmos. He calls such **anthropological-cosmological** interactions '**Mechanics**' - the '**Human**' and the '**Celestial**'.

The '**Human Mechanics**' which are manifest in mechanical operations such as the 'living dominoes', the 'textual atoms' and their 'mutual attractions' of human rhythm-mnemonic expression as exemplified by Jousse in the Palestinian ethnic milieu operate anthropologically.

Jousse's *Stylological Celestial Mechanics* were influenced by the *Topological Celestial Mechanics* of Henri Poincaré under whom Jousse studied mathematics.

Examples of Usage

- "My scientific studies led me, some twenty years ago, to pose the following problem to experimental and ethnic psychology: "How does man, placed at the heart of all the immeasurable *actions of the universe*, manage to conserve the memory of these actions within him, and to transmit this memory faithfully to his descendants, from generation to generation?" (Jousse 2000:30)
- "In the **universe** everything interacts. There is **universal interaction**." (Jousse 2000:62)
- "I will speak constantly of conforming with what is objectively **real**. What then is this objective **reality**, independent of **anthropological** subjectivity? What is this **Cosmos** which is the focus of my ceaseless investigations?

Strictly speaking, I must admit that I have no idea. What is **Real** is essentially inaccessible to me. Externally, there are only vibrations which are received *ad modum recipientis* - "after the manner of the receiver". To know is to 'intussuscept', which leads to consciousness, and it is this bringing-into-consciousness which is science. Dispassionate external observation of one's inner self is an impossibility. However, while it is true that the Anthropos cannot know the *whole* of anything, he can know something about this *whole*." (Jousse 2000:110)

- "The indefiniteness of these **Cosmological** interactions constitutes the **Universe**, or the **Cosmos**, which, as its name indicates, imposes order or authoritative direction. The Anthropos is *objectively assured* of this essential and interactional order. The **Cosmos** can thus be objectively defined in terms of the indefinitely and dynamically crystallised repetition of: an Acting One - acting on - an Acted upon, an Acting One - acting on - an Acted upon, an Acting One - acting on - an Acted upon ..." (Jousse 2000:112)
- "In this essay, and in the name of this integrated **human** science, I would like to study what I choose to call 'The **Celestial Mechanism** of the Palestinians'. This will certainly not be that which is sketched out by the Greeks and which scientists like Henri Poincaré have perfected in their successive investigations. Neither will it be the study of the **celestial mechanism** of our planets and stars. Neither will it be the study of the **mechanics** of energy atoms as codified recently under the name of wave **mechanics** by the celebrated calculations of de Broglie. This I must leave to the research of the experimental 'physicists'. Similarly, as an anthropologist, who is equally experimental, I examine the way in which the same problem has been posed and resolved by the 'Sêferists' in the Palestinian ethnic Milieu, and what we have there we can call the *Celestial Mechanics of textual Atoms*. This is the technical terminology which should henceforth be used to refer to the whole of Palestinian anthropological research.

What then are these **Celestial Mechanics** of textual Atoms? Let me first say that this perception constitutes an completely new science, at least in our French ethnic milieu. Until my studies in the

Anthropology of Geste and Rhythm, it is clear that Palestinian texts were compiled in large volumes following a rudimentary classification by subject. But this mass of discrete elements lacked the impulse of an organising and unifying law. In the course of this present study, I would like to create an understanding of these **Celestial Mechanics** of textual Atoms.

These **Mechanics** are *celestial* in the sense that they have been revealed, unveiled, by a **mechanism** From on High – the Invisible one, the All-Mighty one, the All-Knowing one, whatever the name used in order to define this infinitely living and intelligent Force, this *Elâhâ*.

But they are also **Mechanics** of *textual* Atoms. We will not have to deal in the first instance and at first hand with phenomena relating to nature and man, but with texts revealing these phenomena.

These texts will tend to dissociate and to re-associate in various ways as if they consisted of atomic units. Each of these textual atoms forms a small block which is easy to handle separately. As I wrote recently: “It is, so to speak, a marvellous game of living dominoes: the pieces of the game remain always roughly the same with their same reciprocal attractions, but their combinations are almost indefinitely renewed.”

In our present-day science we have something that is somehow comparable: the algebraic formula. When looking at the pages of Poincaré’s ‘**Celestial Mechanics**’ one sees imbrications of small relatively independent blocks. These small blocks – these imbricated ‘dominoes’ – are the formulas.

In the Palestinian milieu we find ourselves faced with a similar analogy: only, instead of having algebraic formulas, we have concrete formulas. It is the **celestial mechanics** of these concrete formulas which I would now like to study within the Palestinian ethnic milieu.” (Jousse 2000:455-456)

- “The facts of **human Mechanics** should not be narrowed down to our petty classical education. I counter Graeco-Latinism with Planetarism. I have enough evidence from all over the world, whether it be in Asia, in Africa, in the Americas, to enrich all our gestes of *Anthropoi*, in other words, enough evidence to help us to an awareness of what is fundamental in Man.

If our old Graeco-Latin and bookish world disappears, it will disappear under the weight of the anthropological laws which it did not know how to accept or utilise ...

It is a huge error to want to reduce everything to Graeco-Latinism alone. Graeco-Latinism represents a culture, an aspect of **human** thought which does not have a monopoly on thought, even though it was assuredly very rich ... Other peoples also thought ...” (Jousse 2000:59)

- “Only by going out into the world could I gain a deeper understanding of these strange *Human mechanics* which comprise intelligent laws and vital suppleness; only by going out into the world could I encounter man in the process of being informed by the reality of his surroundings. First then, I explored the unknown world of the child in order to find out how the first **human mechanisms** multiply. Then I explored the greatest possible number of different ethnic milieux in order to observe how these living **mechanisms** become specialised, vitalised and amplified - in the memory, for example. Finally, having studied this multiplicity of structures in the play of the spontaneous child and of the ethnic milieux of gestual civilisations, it remained for me to inquire into these **mechanisms** at the point where they break down - in psychiatric clinics. In this way, I arrived at a number of laws based on the *Anthropology of Mimism* - in other words, based on the *Anthropology of Geste and Rhythm* insofar as it intussuscepts the *Cosmological interactions* and reverberates them in *Anthropological interactions*.” (Jousse 2000:114)
- “I have accessed and received these formulas neither on dead recording apparatus, nor on photographic plates nor on cinemato-graphic films in the way astronomers of the modern observatories record the observations of *their celestial Mechanics*. I have accessed and received them through my entire living, acting and intelligent being: my deepest recesses retaining them ‘by heart’; my pulsating throat reciting them ‘by heart’; and my throbbing musculature re-playing them ‘by heart’.

My *reception* of the formulas is essentially by memorisation (I use *receiving* here in the sense of the Aramaic technical geste of receiving, namely QBL – a gestual root which is omnipresent in these

Jousse refers to the '*mimorisation*' of '*mimemes*', the product of '*miming*' or '*imitating*', and also the '*mimismological*' - the product of '*mimisming*'.

Examples of Usage

- "We cannot prevent ourselves from re-playing what has entered into us. This is so imperative that the young child does only that, spontaneously. He is day by day increasingly irradiated by '**Mimemes**' and he re-plays what he has intussuscepted through his supple recording mechanisms. And once he has received what is real, the true mechanisms of human play allow him to create its presence, and to re-play it, without the object itself, and in spite of its absence. And that is **Memory**."

This tri-phase '*chosal* play' operates within us and can no longer tear itself from us. To have no **Memory** makes absolutely no sense. We have the **Memory** of one or more interactions, meaning that while we do not **know everything** which interacts around us, we do **know** that which has *im-printed* itself in us by interaction, and it is that which *ex-presses* itself. That is what Re-play is all about and that is what constitutes **Memory's** only mechanism, its living and gestual mechanism. There is a **Memory-bank** of **Gestes**. There is no **Memory-bank** of '*Ideas*'. Ideas are but the conscious re-play of intussuscepted gestes. Man is a Human composite who can intelligise his gestes. Speaking of Ideas is an inappropriate and mechanical Platonic intrusion; it is necessary, instead, to observe the play of the Human composite. The Anthropos can 'be replayed' by the awareness, conduction, and imitation of the intussuscepted **Mimemes**. Bergson tells us that once this wonderful mechanism has been grasped, the scholar can spend his whole life developing and explaining it. Indeed, even when a man has said: '*Bodies attract bodies*', he has not exhausted the pregnant wealth of what is Real. In his wake, millions of men will have to develop and explain this supremely simple re-play in its tri-phase expression: '*Bodies attract bodies*'." (Jousse 2000:122)

- "So, when we speak of **memorisation**, we speak of this often unconscious interactional montage which we bring wholly into our consciousness before releasing it in the gestual and rhythmic mechanisms which we have already studied and will study further. Intelligence is then enabled to be infinitely more supple, more enthusiastic, more combative, more victorious. Such is true *human mechanics*. The truest manifestation of 'man' is he who has the greatest number of habits, intelligently accumulated in him, which he allows to lapse back into his unconscious so as to free his intelligence anew in order to have it keep watch, *directed towards a given point*." (Jousse 2000:131)
- "Much has been said about pure rhythm: 'Take away the object subjected to the rhythm, and the pure and essential rhythm will remain'. But Pure Rhythm is impossible. In the Cosmos, unconscious rhythm is physically and uniquely energised. In the living Anthropos, rhythm is primarily, and necessarily, 'biological'. Because of the anthropological law of the phases of **Mimism**, rhythm then becomes '**mimismological**' and, therefore, logical. In which case, the whole body is then 'informed', to use a gestually explicit metaphor which a certain number of philosophers have used. Indeed, the body as a whole is informed, and, with growing awareness, transported into consciousness by the irradiating **Mimism**: this has been called thought. It is precisely this **mimismological** phasism which allowed me to study 'Rhythm and Thought' in depth, or better still, 'Rhythm and **Memory**' in the global Anthropos. Hence, the golden rule of **Memory**, which I have fully delineated: the Anthropos memorises with his whole body." (Jousse 2000:174-175)
- "The Oral-style improvisors are, on the contrary, makers of science - a science which is obviously not ours. They are the makers of history - their history. They are the makers of theology - their theology, etc. Their science is concrete, as is their language. They express everything in rhythmic language because, *for them*, rhythm still plays the profound psycho-physiological role of facilitating **memorisation**." (Jousse 2000:282)

□ “Memory, the Memoriser and the Memorisable.” (Jousse 2000:476)

[Mechanics] [Oral Style] [rhythmo-pedagogy] [fidelity] [mnemonic laws] [memory]

Jousse identifies human **Memory** as a rhythmically energised capacity operating synchronously with cosmic **memory**. This synchronicity implies the potentially infinite variety and capacity of human **memorisers**, the realisation of which is dependent upon a number of support mechanisms. The most significant of these is the operation of indivisible psycho-physiological rhythms in the performance of expressive material which are dependent on the rhythms in the structure of the **memorised** material: the structure of the **memorised** text renders it **memorisable**.

Because normal human **memory** works both linearly and laterally at the same time, it is capable of innumerable creative configurations, which is the stuff of genius: the rhythmo-dynamism of the **memory** constitutes the intelligent creativity of the individual. This process is the result of the operation of the anthropos by the universe rather than the anthropos operating the universe.

Writing contributes to the loss of the human **memory** because writing by is its nature inert and cannot interact rhythmically with the cosmos in the same way that performed expression does. The loss of rhythmic interaction results in the loss of human **memory** capacity, which accounts for the loss of **memory** capacity among the literate and schooled.

Examples of Usage

- "The Anthropos alone is no more and no less than an 'interactionally miming' animal. The act of **Memory** is an act of 'Re-play'. We have seen how we can define man as: an animal who 'plays' and who 're-plays'. Man is played by all things and that is **memorisation**. Man re-plays these things and that is rememoration." (Jousse 2000:255)
- "As long as we confine ourselves to writing, we will no longer be able to compose, because we are no longer exercising our **Memory**. The real 'Composer' is the person obliged to be knowledgeable at the heart of his **Memory**." (Jousse 2000:294)
- "**Memory!** We no longer have any idea of its capabilities! When I strung together the series of texts that, in a simple bead-like string formation, make up the work on rhythmic and mnemonic Oral Style, the philologists cried out: "But it is absolutely impossible that human **memory** should have such powers!" This is because they themselves have lost their own powers of **memory** through lack of exercise. (...) Had we all been brought up in milieux more open to **memory**, the problems would have been presented very differently. (...) My view is exactly the opposite and unlike so many other psychologists and philologists who have lived with the printed word from the very beginning of their training. They have graduated from schoolbooks to this or that somewhat larger book, from matriculation to bachelor's degree or doctorate – how could they have the slightest notion of what the training of the human **memory** means?" (Jousse 2000:17)
- "In the *Problème synoptique* (Bibliothèque de théologie, Tournai, 1954) L. Vaganay writes that "the 'Oral Tradition' solution is a lazy solution": the solution realised by the Tradition of Oral Style is a solution which would require the intervention and explication of the masters themselves of Oral Style - all of them and in all their diversity, from Moses to Shâouî of Giscala. For what has in fact to be accomplished is a resurrection centred in our **memorising** and reciting throats, if we are to clarify and understand the pseudo-problem of the synoptics. Adding to, and multiplying endlessly, a sevenfold file of inert and stifling index cards will most certainly not achieve the required end." (Jousse 2000:202)

- “All these mechanisms of Targumic **memorisation** help us to prepare for the balancings of Iéshoua's Aramaic *Besôretâ*. And one needs to know the whole of this anthropological mechanism in order to understand the development of a Tradition which has been carried forth unchanged for millennia. The balancing is all-pervasive because it is the mechanism that distributes life and thought. All this has been fashioned, century after century, millennium after millennium.” (Jousse 2000:271)
- “Generally, the new lessons to be **memorized** were composed by someone other than the **memoriser**, but they could and can also be composed by the **memoriser** himself. And this could and can be achieved, not only on the same day, but even improvised in performance. The *formulaic* mechanism of oral improvisation has been one of the most fruitful discoveries of the new anthropology of language.” (Jousse 2000:371)
- ““It is, so to speak, like a marvellous game of living dominoes: the pieces of the game remain always visibly the same, but their combinations are quasi-indefinitely renewed.” The Palestinian Player, especially the brilliant, inspired Player, does not embark on this game of formulaic solitaire on a whim. He must first structure and 'compute' the overall plan according to which a predetermined number of formulaic elements will be juxtaposed by imbrication through interior 'clamp-words' and final vocalic rhymes. The Tradition of rhythmic Oral Style has experimented with numerous mnemo-technical structures from which it has made its selection. Some mnemotechnical techniques concern the initial articulations of the initial balancings and help to trigger them. Others imbricate the Composition, facilitate the **Memorisation** and favour the Rememoration, not unlike the *terza rima*, but specifically in this instance a *terza rima* of 'words' and not of 'vowels'.” (Jousse 2000:491)
- “The re-memorization of the Orâyetâ and of the Nebîayyâ effected the 'relearning' or, more exactly, confirmed in the **memory** of the auditioner-apprehenders, the notion of *faithfulness: the faithful*, the exact, recitation of the Orâyetâ and of the Nebîayyâ. While reciting this text faithfully, the adult auditioner-apprehenders could not help asking questions in order to understand its proverbial density. "Learn and understand", was what Rabbi Iéshoua would say. It was this need to 'understand' which the Midrâsh-explanation answered. It enabled the Targumist to understand just as the Targumist enabled the Miqrâist to understand. In all truth, one could say that the Targum, even the most strictly encoded, was already a Midrâsh.” (Jousse 2000:520-521)

□ **Memory - congenital - the 'collective unconscious'**

[Mechanics] [play] [intussusception] [imbrication] [incarnation][Real]

The Joussean notion of 'congenital memory' is a logical consequence of the concept of Celestial/ Human Mechanics and 'visceral memory'. Whatever 'memory' - (see infra 'mimorising is memorising') - is intussuscepted in the individual, extends beyond conscious thought, the unconscious and subconscious into the DNA of the individual, which is then transmitted by sperm and ova to the next generation. Jousse says "I am fully committed to the notion that the infancy phase begins long before the birth of the child, as expressed in Napoleon's familiar dictum: "A man is formed in his mother twenty years before he is born." (Jousse 2000:15) In Jousse's view, the 'memrâised' origins of Adamâ are biological, which account for 'race memory' and 'original sin'. This is Jousse's "Real", and explains Jung's 'collective unconscious' from a Joussean perspective.

Examples of Usage

- “We cannot prevent ourselves from re-playing what has entered into us. This is so imperative that the young child does only that, spontaneously. He is day by day increasingly irradiated by 'Mimemes' and he re-plays what he has intussuscepted through his supple recording mechanisms. And once he has received

what is real, the true mechanisms of human play allow him to create its presence, and to re-play it, without the object itself, and in spite of its absence. And that is **Memory**." (Jousse 2000:122)

- "Our thought, which is the bringing-into-consciousness, will thus no longer pulse to the Rhythm of the Brain, and our **memory**, which is the re-play of consciousness, will thus no longer respond to the Rhythm of the Brain. It is to the Rhythm of the Body as a whole that thought and **memory** will pulse and respond. Rhythm is collectively and continuously imbricated: the rhythm of our hearts, the rhythm of our breathing, the rhythm of the balancing of our hands, of our footsteps, of our actions, depending on which part of our bodies we use to *express* the intussuscepted, intelligised and globally re-played Cosmos." (Jousse 2000:176)
- "These few facts may help explain why I always keep repeating that many years of penetrating and profound study are necessary for a study of true Anthropology of Language and Rhythm, and therefore of a true Anthropology of **Memory**. For all of this is not played or imbricated in terms of what we do or do not know, but in terms of *what is*, alive and dynamic, in each globally ethnicised Anthropos. I can never repeat this often enough: our knowing or not knowing does not change the reality of things in any way whatsoever, but if we become aware of our ignorance, this can have considerable methodological consequences." (Jousse 2000:181)

□ **memory-aid - aide-memoire - adjuvant** [Oral Style] [Counting-necklace] [mnemonic laws]

Jousse identifies a range of **Memory-aids** in the Oral-style traditions which extend(ed) beyond the merely visual to those which are/were oral-aural, gestual-visual and/or gestual-tactile in their form. These include/d principally the rhythm-melodic, balanced and formulaic structure of the recitatives themselves, their rhythmic performance both orally and gestually, and also some form of material counting and ordering device, which differs/ed from ethnic milieu to ethnic milieu, such as the Counting-necklace or rosary of Palestine, the mourning wand of the Navajo, the prayer shawl of the Jews, the quipu of the Amerindians, inter alia, (Jousse 2000:259). In each of these, the 'counting and ordering', reminiscent of Ramus' notion of 'dividing and composing' (Yates 1966:233) constitutes rhythm. Jousse's identification of rhythm as **aid/adjuvant** to **memory** is significant in that it operates to support **memory** in and through each of the senses: aural, visual, tactile, gustatory, olfactory or intuitive, and by so doing moves the understanding of **memory** from the visual-specific 'image' to the intrinsic generic biological function of rhythm, which accounts for idiosyncratic and differentiated memorising capacity, *modus operandi* and tradition anthropologically, the specific expression of which can be identified ethnically.

Examples of Usage **'adjuvant'**

The term "**adjuvant**" meaning '**aid**' or '**support**' for '**memory**' is not peculiar to Jousse: Yates (1966: Chapter XII) records the use of the term in the 'Conflict between Brunian and Ramist Memory', both of whom describe precepts related to 'artificial memory'. Bruno's occult or magic art of **memory** and Ramus' "dividing and composing" (Yates 1966:233) were based on different forms of visual mnemonic support, beyond which Jousse's understanding extends considerably as noted above.

- "Only the individual can know himself, whence today the ever-increasing awareness of the role of *living memory* and of its omnipresent **adjuvant**, *rhythm*." (Jousse 2000:26)
- "The Mimismo-phoneme uttered by the Laryngo-buccal Geste serves in the first instance as a *semantic* and *energetic* reinforcement of one or another Corporeal-manual Geste. Each Corporeal-manual Geste is finally enriched by a sonorous **adjuvant**. This Mimismo-phonetic aid eventually becomes equal in importance to the Mimismo-kinetic Geste. Then the Laryngo-buccal geste, which takes less effort, even

though it is infinitely less expressive, overtakes the Corporeal-manual Geste. The Oral Geste then starts leading an apparently independent life, so independent indeed that it reduces the Global Geste to almost nothing, to the point even of making it fall into oblivion.” (Jousse 2000:179)

‘Aide-memoire’ and ‘memory-aid’ are used interchangeably.

- “As a Global-oral Style traditionist, I have become aware of this inestimable wealth and indivisible synthesis, and I rejoice anthropologically for having succeeded in making the French milieu (so deadly and deadeningly pen-ridden in living matters such as these) adopt the specifically descriptive expression for ‘Oral Style being put-into-writing’: *aide-mémoire*.” (Jousse 2000:201)
- “The word *aide-mémoire*, the decoding of an Aramaic term, is translated by our Graeco-Latinizing liturgists into the vague word ‘remembrance’ or ‘memory’, and not, as it ought to be, into the immediately revealing term *aide-mémoire*. The geste of memory is a question of pragmatic pedagogy: we have to make *aide-mémoire* gestes.

This *aide-mémoire* role was played with such phenomenal efficacy that two thousand years after the first rendition, thousands and thousands of replays are carried out and displayed before us. Its global mimodramatic purity is all the more striking since everything around these global gestes has changed: clothing, missal, candles, servers ... What more wonderful – and what better – proof can there be of what a mimodrama is, not only as an *aide-mémoire* but as a *garde-mémoire* ...?” (Jousse 2000:452)

See also Jousse 2000:143, 171, 210, 218, 259, 267, 283, 341, 380, 464, 419-420, 422, 448, 465, 468, 500, 502, 503, 512, 515, 580, inter alia.

□ **Memrâ - memrâised - memrâising**

[memory] [Mechanics] [Rabbi Iéshou"â] [targum] [Real] [Elâhâ]

“The word ‘Memrâ’ which is found in the Targum, is simply the substantive expression, in the form of a noun, of the act of creation as seen in the ten commandments of Genesis, given ‘in the Beginning’ by the All-Mighty:

And memrâised (spoke) Elâhâ:

‘Let there be Light!’

And there was Light.

Following the Aramaean Targum, I am keeping the same verbal root to express Elâhâ's action of memrâising – in other words, ‘creating through his Word’ – therefore he is the Memrâising, he is the creative Word itself which is its Memrâ.” (Jousse 2000:580)

Examples of Usage

- *“Memrâised, is in other words, that which is spoken or gestualised, and the thing was.” (Jousse 2000:581)*
- *“We saw, ‘In the Beginning’, how the all-mighty Word of the Creator materialised all things out of nothing. That which he ‘memrâised’, endured.” (Jousse 2000:171)*
- *“But the Abbâ of the Heavens Himself has an only Berâ who is his Memrâ or Word. When this Berâ, this sole Berâ, makes himself flesh and becomes man, it is on Him that men will be able to model themselves more easily. For the one who imitates the Berâ, imitates the Abbâ, ‘filled with grace and truth’.” (Jousse 2000:385)*
- *“Whether you say: “In the Beginning was the Energy”, in other words the potential geste par excellence, or: “In the Beginning was the Geste”, or: “In the Beginning was the Word”, or: “In the Beginning was the Memrâ” as is said by the great Mimodramatist Iohânân (John), what you are always seeking is the*

Maker. It will be within this vast arena of Mimodramatics that you will be able to study the gestes of the Invisible One.

And even in our own time and milieu, we will have to study the gestes of a God who made himself like a man: *And the Memrâ became flesh.*" (Jousse 2000:140)

- "Certainly, Iéshoua was pure like the Berâ of Elâhâ, but he was also the **Memrâ** incarnate." (Jousse 2000:312)
- "Because I have accessed this anthropological mechanism deeply - not even as a believer, but as an anthropologist - I can understand why this Nabi, before dying and anchored in this formidable Tradition, performed a geste which is disconcerting to my limited bookish logic: it was imperative that He, the eternal Word or all-mighty *Dâbâr*, and creating **Memrâ**, should let himself be eaten and drunk in the great gestual tradition of this people who eat the Doctrine and who drink Wisdom." (Jousse 2000:144)
- "Iohânân, in a sublimated echo, took up once again the traditional formula. He stressed the bilateral formulae of the 'Computation of the Engendments of the Heavens and of the Earth'. In so doing, his words referred to the 'Creation of the World' by the **Memrâ**, going back before Time, before the 'Beginning'. Soaring from one wing to the other, from formulaic balancing to formulaic balancing, he traditionally recounted the 'Computation of the Engendration' of the **Memrâ** himself by the Elâhâ-**Memrâiser**, a transcending and eternal Engendration which existed 'in the Beginning':

a
In the Beginning was the **Memrâ**

b And the Memrâ was in the house of Elâhâ	c And Elâhâ, he was the Memrâ
d He who was in the Beginning in the House of Elâhâ"	

(Jousse 2000:531)

- "With analogous imbrications, the Johannine Midrâsh balanced its explicating and revealing propositions:

a
In the Beginning was the **Memrâ**

b And the Memri was with Elâhâ	c And Elihi he was the Memrâ
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Formulaic Schematism and semantic Particularism converged to create the same formulaic result: to maintain close contact with the Targumic Formulas of the Mimodrama of the Creation. The Creation now was performed through **memrâising** Elâhâ or, more exactly, through the **Memrâ** of Elâhâ:

b For the Memrâ was with Elâhâ	c Because Elâhâ he was the Memrâ
d For he was, he, at the Beginning with Elâhâ"	

(Jousse 2000:485)

- "This is where I have arrived after a life-long study of the facts, the anthropological and ethnic facts. I have not yet studied the dogmas, but I know what the ethnic facts are. I have not yet reached Catholicism, even less so Protestantism. I have reached no further than Rabbi Iéshoua. And when in the morning I say those operative words, I, an anthropologist, have no difficulty with knowing, not only believing, but knowing, that *This* is the Flesh of the God who became man, that *This* is the Blood of the God who became man. I intussuscept, I am wholly in *communion* with this formidable Mimodrama of Iéshoua, the all-mighty Paysan. *Eat and Drink*. What? Bread? Wine? No, ME. Me as Instructor, Me as

the *Memrâ* incarnate. Not the Greek Logos, but the *Memrâ* who is the bearer of the formidable Revelation.

But before I do this, I have memorised the full input of the *Memrâ*, the *Memrâ* who appears at every moment, like a leitmotiv, in the teachings of the Targum.” (Jousse 2000:145)

- “This is the point of departure for the whole trinitary mechanism: there will be the *Abbâ*, who engenders, who possesses the *Berâ* or the *Memrâ* (so badly translated by us as: the Word). If the ‘Word’, or *Memrâ*, is the *Berâ*, son of the ‘Speaker’, then the notion of the Invisible One can be grasped as this natural unit: the *Abbâ*, the *Berâ* and the *Roûhâ* – meaning the Speaker, the Word (*la Parole* or *le Parler*) and the Breath which proceeds from each to the other. *Tres in uno* - “three in one”. But if you translate *Father*, *Son* and *Holy Spirit*, you are creating a type of hiatus in the extraordinary logic of these fundamental mechanisms.” (Jousse 2000:146)

See also Jousse 2000:158, 171, 196-197, 205, 211-212, 311, 387, 406, 412, 413, 482, 498, 519, 529, 532, 533, 541-543, *inter alia*.

- **Metourgemân: Paraqlîtâ-Metourgemân - Metourgemân - Sunergos - amôrâ - interpreter - translator - Aloud-Speaker - the ‘unknown’ Metourgemân-Sunergos - Drogman**

[Abbâ] [Apostles] [Besôrâh] [scripting] [memory]

The terms. ‘*Paraqlîtâ*’, ‘*amôrâ*’ - ‘*Metourgemân*’, ‘*Sunergos*’ are semantically equivalent meaning ‘*interpreter-translator*’, but variously understood in specific linguistic and cultural contexts.

Jousse traces the tradition of the *Metourgemân* from the role of the *Paraqlîtâ* - the *interpreter-translator* of the period immediately following the return from exile in Babylon:

“Now at that time, and probably since Esdras, the rhythm-catechism of the Palestinian people was the *targum* or the Aramaic oral encoded translation of the formulae of the Hebrew *Tôrâh* put-into-writing. The learned ‘read’ the Hebraic *Tôrâh*, but the people ‘listened to’ the Aramaic *Orâyetâ*. And here, ‘listening to’ signifies ‘memorizing through listening’. (Jousse 2000:218)

Jousse identifies the following development in the tradition of the *Paraqlîtâ-Metourgemân-Sunergos*:

- Initially Jousse identifies the role of the ‘*Paraqlîtâ*’ as the ‘go-between’ in the triad “*Abbâ* - *Berâ* - *Paraqlîtâ*, in which process:
 1. the breath ‘goes between’ the *Abbâ* and the *Berâ* in the process of teaching and learning;
 2. the breath literally transfers the teaching-learning from the *Abbâ* to the *Berâ*;
 3. the breath simultaneously translates the geste of the *Abbâ* to the geste of the *Berâ*.
- Jousse also identifies the role of the ‘*Paraqlîtâ*’ in the synagogue where his role was to ‘speak aloud’ - in Aramaic - the murmured chantings of the Rabbi from the *Tôrâh* - in Hebrew;
- Jousse then identifies the development of the role of the ‘*Paraqlîtâ*’ to the ‘*Metourgemân-Sunergos*’ the *interpreter-translator*, which manifests itself in the principles behaviours of:
 1. ‘aloud-speaking’ of the *Besôrâh*;

2. *interpretation-translation* in rhythmo-catechistic formulas from the Aramaic of the Besôrâh into the languages of the intra-ethnic and extra-ethnic diaspora.
3. *scripting* the various versions of the encoded Besôrâh at the time of the deaths of the Apostle-Envoys some thirty to forty years after the death of the Rabbi Iêshou"â.

The term *Metourgemân-Sunergos* is derived as follows:

- *Metourgemân* derives from "meturgeman, also turgeman, [which] passed from Aramaic to Hebrew to Arabic, to Italian, to French, to English and many other languages. (...) In French it becomes *truchement*, In English *dragoman* and **drogman**. The Hebrew *targum* is from the same root." (Lewis 1999:12) A *Metourgemân* is variously an "intercessor, advocate or ambassador" (ibid)
- *Sunergos* shares its root with *Synagogue*, which goes back to Latin *synagoga* from Greek *sunagoge* meaning 'a meeting or assembly', from *sunagein* is 'to bring together, to assemble', from *sun* – *syn* + *agein* meaning 'to lead/bring' (OED).

Jousse's 'Metourgeman-Sunergos', then is 'the "intercessor or advocate or even ambassador" who brings together the assembly or meeting and who translates in speech'. Jousse's choice of the Aramaic-Greek term to identify this key role-player in the diaspora of the Besôrâh of the Rabbi Iêshou"â was not arbitrary. He could have derived a second term from the Aramaic or Hebrew terms for *Synagogue*: *Kenishtâh* (Aramaic) or *Qehillâh* (Hebrew). His choice of the Aramaic-Greek combination signals the interpretation specifically and significantly of the Aramaic Besôrâh for a Greek-speaking 'assembly or meeting'. He uses the Aramaic-Greek combination – *Metourgemân-Sunergos* – for the role of the interpreter in the earlier diaspora of the Judaic community to Egypt in which case the *lingua franca* developed by the second generation Judaic community was Greek, hence the need for a Aramaic-Greek *Metourgemân-Sunergos*.

The term, *Metourgemân-Sunergos*, is then extrapolated to refer to all who practiced encoding interpretation, regardless of the languages involved.

Examples of Usage

- At the time of his return from Babylonian captivity many centuries before, Esdras had managed to resolve this issue. But the solution of the earlier time was singularly easy by comparison with the one that was sought later. Esdras' Targumization, whether for the *encoding targum* or for the *midrâshising targum*, operated homogenously in a common ethnic milieu, for whom the phonemes of the Hebrew had to be substituted and changed into Aramaic, the current *lingua franca* at that time, because the Hebrew was no longer understood by the people. Their ethnic mimemes, dynamically developed over millennia, had been profoundly preserved and faithfully transmitted by the global tradition that I am studying intensively, and through which I am gradually coming to comprehend the Palestinian paysan milieu anthropologically. In Esdras' time, therefore, there was no risk or danger of genuine heresy emerging from the mimismological depths of the apprehenders, regardless of whether they were scholastic, learned people or relatively illiterate paysans. Palestinian history reveals to us that there was not the

same incidence of incessant, profound heresies within those early diverse ethnic milieux as emerge later, continuously and repeatedly, after the Hellenistic augmentation of the Aramaic Besôretâ. These later heresies resulted either from the Aramaic Besôretâ *being encoded literally* in Greek, or from its being *translated* more or less literally, or from its *being commented* on in a variety of broad and general terms. There is a mimismological and methodological chasm between the **metourguemân** of Esdras targumizing the Hebraic Tôrâh into Aramaic for those old Judaists, and the **metourguemân** of Shâôûl of Giscala targumizing the Aramaic Besôretâ into Greek for the young Galatians, those distant Gallic cousins of ours. The latter certainly did not have their mimemes pre-conformed to those of the paysan Rabbi Iéshoua of Nazareth, which Shâôûl, the Galilean, carried with him.” (Jousse 2000:416)

- “In the light of the large number of midrâshic lessons which, being ‘memory-aids’, were *later* put-into-writing in scholastic Hebrew only, let us not forget to account also and always for the frequent catechistic method of the Rabbis. These midrâshic lessons were often catechised to the people in a variously rigorous Aramaic **encoding** by the **metourguemân** or **amôrâ** (translator-interpreter and aloud-speaker). While the Rabbi composed the formulaic rhythmo-catechistic recitatives in scholastic Hebrew and murmured them softly in the ear of the accompanying and collaborating **metourguemân**, the **metourguemân**, the simultaneously **interpreting paraqlîtâ**, would repeat them **aloud** and rhythmo-melodically in popular Aramaic.” (Jousse 2000:333)
- “The Envoy murmured the Oral-style recitative in the original language - Aramaic - often in a barely audible voice, while the **Metourguemân-Sunergos** proclaimed the **translation** - in Greek and other languages of the intra-ethnic and extra-ethnic diaspora - in a loud voice that was easily heard and understood by the listeners. This practice had its origins in much earlier times where the Hebrew of the Tôrâh was **translated** into Aramaic for the listening populace by the **Paraqlîtâ**. “The Abbâ offered the lesson in the synagogue in a low key. The **paraqlîtâ** was the **speaker** who stood close by the Abbâ-repeater and proclaimed the lesson **aloud**”. (Jousse 2000:414)
- “To access and use this sacred Tôrâh was prescribed by a meticulous and solemn liturgy. The Sêfer-scroll, with which the re-memoration of the Miqrâ was to be performed, would be taken from the tabernacle where it was in safe-keeping by the assembly of Re-memorators. Seven Miqrâists would successively re-memorate the traditional text of Moses' Tôrâh while standing before the written text, and cause it to be re-memorated. After which, a last Miqrâist would do likewise standing before the written text of the Nabis.

Alongside the Miqrâist stood the **Paraqlîtâ-metourguemân**, the Aramaic intermediary-**interpreter**. It was essential that the miqrâic rememoration and the targumic rememoration were recited as echoes of each other, retaining simultaneously, their essential and traditional distinction. Standing before the scroll, each one of the Miqrâists miqrâised, rhythmo-psalmodically and *from the scroll*, a verse in Hebrew for Moses' Tôrâh and three Hebrew verses for the Nabis. After that, the **Paraqlîtâ-metourguemân**, standing at his side, orally and rhythmo-psalmodically **encoded** them into Aramaic. Whilst he thus rhythmo-psalmodised the Hebraic written text, the Miqrâist simultaneously read it on the Sêfer-scroll, but he was expressly forbidden to recite it by heart, as he would be inclined to do. On the other hand, whilst he rhythmo-psalmodised his oral Aramaic **encoding**, the **Paraqlîtâ-metourguemân** was expressly forbidden to look at the Sêfer-scroll. Those listening should not be allowed to think that the Aramaic **encoding** was written on the Sêfer-scroll.

In the 'Service of the Spoken Word', in the course of this double rememoration, which was both miqrâic and targumic, the synagogal liturgy thus imposed its meticulous, multiple rituals for those who could aptly be called the 'Ministers of the Word' (*ministri sermonis*).

The re-memoration of the Orâyetâ and of the Nebiayyâ effected the 'relearning' or, more exactly, confirmed in the memory of the auditioner-apprehenders, the notion of *faithfulness: the faithful*, the exact, recitation of the Orâyetâ and of the Nebiayyâ. While reciting this text faithfully, the adult auditioner-apprehenders could not help asking questions in order to understand its proverbial density.

"Learn and understand", was what Rabbi Iéshoua would say. It was this need to 'understand' which the Midrâsh-explanation answered. It enabled the Targumist to understand just as the Targumist enabled the Miqrâist to understand. In all truth, one could say that the Targum, even the most strictly **encoded**, was already a Midrâsh.

Any **translation** is always, more or less, an explication. Periphrase is akin to paraphrase. The shortest paraphrase is a commentary. A clear dividing line between the **encoding** Targum and the midrâshising Targum is impossible. Where does the **translation** end and the paraphrase begin? From this arises, and rightly so, the double meaning of the word: '**interpretation**'. Between the Targumist and the Midrâshist, there was often only the span of an explanatory word or even a single clarifying synonym.

To targumise required only memory on the part of the Targumist who recited the Targum which had rapidly become traditional. Thus it was that a minor became authorised to serve as **Paraqlîtâ-metourguemân** in the Synagogue.

To midrâshise, demanded intelligence. At the very least an adult intelligence was needed by those who sought to improvise, using traditional texts to do so 'with authority', a new Midrâsh and were not content to repeat texts 'in the name of an Improviser', however famous they might have been. Therefore, by choice, the head of the synagogue addressed himself to an Abbâ (or Rabbi or Mâri) to have the Midrâsh-Explication 'auditioned'. It was possible that this Midrâsh could be formulated in Aramaic formulae and directly mishnâised, or rhythmo-catechised, to the auditioners of the House of Assembly. But when the Abbâ (or Rabbi or Mâri) taught his scholars, his preferred teaching language was scholastic Hebrew. In such instances, the **Paraqlîtâ-metourguemân** intervened.

The Abbâ would be seated in his professorial chair, 'in Moses' Throne' in a gestual echo of 'Saint Peter's Throne' in Rome, symbol of the authority in the Christian Tradition. In a low voice, the Abbâ would improvise his Midrâsh-Explication formulaically, in scholastic Hebrew. The **Paraqlîtâ-metourguemân**, standing alongside the seated Abbâ, would bend down towards him, to hear each formula 'whispered' in Hebrew into his ear. Then the **Paraqlîtâ-metourguemân** would straighten up and repeat **aloud**, echoing in Aramaic, rhythmo-melodically, the '**paraqliting** lesson' of the improvising and whispering Abbâ, into the ears of the auditioner-apprehenders. It was from this contrast between the two traditionist gestes of 'whispering' and 'speaking **aloud**' that Rabbi Iéshoua of Nazareth borrowed his antithetic well-known formulaic parallelism, which we very easily misunderstand:

^b	^c
What you audition	Speak it out loud
in your ear	unto the roofs

In certain cases, for example in the event of a bereavement in the home of the Abbâ-Midrâshist, the curious traditionist 'trinity-unity' of the Abbâ, the Berâ and the **Paraqlîtâ** was evident. The Abbâ whispered the lesson, in Hebrew, to his Berâ placed alongside him. In Hebraic echo, the Berâ transmitted it to the **Paraqlîtâ-metourguemân**. The **Paraqlîtâ-metourguemân**, echoed it in Aramaic in a loud, rhythmo-melodical voice, making the '**paraqliting** lesson' audible to the ears of the auditioner-apprehenders.

In the Aramaist Synagogues of Palestine and in some exclusively Aramaist Synagogues of the Diaspora (as there used to be in Corinth, in Rome, etc.), where teachers and auditioners were Aramaic speakers, this **paraqliting** lesson only served to realise, liturgically, the famous traditional precept (See *Meg. 74 d*): "As the Tôrâh was transmitted on the Sinai by an intermediary who was Moses, thus the Tôrâh will be retransmitted in the Synagogue by an intermediary who is the **Paraqlîtâ-metourguemân**".

But what, in Palestine, was purely a symbolical and liturgical rite, and of no great practical use, became a real linguistic necessity in the mixed synagogues outside Palestine where the auditioners almost always spoke different languages, some only understanding Aramaic, others only Greek. There, the Midrâshist 'spoke **aloud**', rhythmo-catechising the Aramaic Midrâsh for the Judaist-Aramaists in a

loud voice. As the Midrâshist did so, the **metourguemân-sunergos**, his faithful and indispensable accompanist, would **encode** his message 'in full voice' into Hellenic language for the Judaist-Hellenists who no longer understood Aramaic. It would in any case have been somewhat unwise to proceed differently, and to elaborate a completely new special Midrâsh for the Hellenists. Had that been done, it would have resulted in the facile surrender of the formidable traditional and formulaic technique which had been slowly elaborated in scholastic Hebrew and Aramaic, by the Palestinian Abbâs.

One can understand why a *tannâist* (or midrâshist-explicator), and travelling teacher such as Rabbi Shâoûl of Giscala (since named Paul of Tarsus), always made sure that he was escorted by a full staff of Aramaeo-Hellenistic **sunergoï-metourguemâns**. Because he used the repeated and memorised *rhythmocatechism*, Abbâ Shâoûl, the Galilean, 'preached' no more 'speeches' than did the Rabbi Iéshoua in the 'Sermon' on the mount.

We have to compromise, in our present day language, with the word 'preach', which specifies what the preacher-rhetors of Graeco-Latin stylistic- instruction among us do. In the Palestinian ethnic milieu, the traditionist KRZ (*Kerussein*, to 'Koranise') geste has the *phonational* meaning of 'to **speak aloud**' rhythmically and not the *rhetorical* meaning of 'to preach'. Abbâ Shâoûl rhythmically '**spoke aloud**', his Midrâsh. He mishnâised and rhythmocatechised in the Synagogues of the Diaspora, generally composed in those times of Aramaist and Hellenist auditioner-apprehenders. When these Aramaist and Hellenist auditioner-apprehenders asked him if he had a '**Paraqliting** lesson' for them, Shâoûl of Giscala, Abbâ of the Palestinian land and intellectual Berâ of Rabbân Gamaliel, needed only to rhythmocatechise his Midrâsh in traditional Aramaic formulae for the Aramaists. Formula by formula, his Aramaeo-Hellenistic **paraqlîtâ-sunergos** had simply to **encode** them 'in-full-flight' into the Hellenic language for the Hellenists.

When the need arose to create 'messages in writing', *epistolai*, for the Judaist-Hellenists or even for the non-Judaist Hellenes, Shâoûl, Abbâ of the Palestinian land, who had been sent to the Gôyîm, had only to delve into the oral treasury of his immense Aramaic Midrâsh, and to rhythmocatechise the previously much repeated formulae and recitatives which were adaptable to each specific case. As in the Aramaeo-Hellenistic Synagogues, the **Sunergos-metourguemân** would **encode** orally into Greek, step by step, the new Aramaic Midrâsh, both 'new and old'. But then, in addition, he would put this 'in full flight' oral **encoding** into writing, quite often mentioning his title, **Sunergos**, or including the word, 'Brother', something he did not do in the Synagogues.

Beneath this Greek **encoding**, the Palestinian stylologist can therefore rediscover the Aramaic Oral-style formulaic structures. This is evident even in the very passages that certain philologists, Hellenists but not rhythmicians, have used to deny the existence of the Aramaic Oral Style underlying the epistles of Abbâ Shâoûl of Giscala.

	<i>a</i>	
	This	
	I send in writing	
<i>b</i>		<i>c</i>
not to confuse you		but to warn you
	<i>d</i>	
	as my beloved berâs	
<i>e</i>		<i>f</i>
For if belonged to you		Never do belong to you
ten thousand Guides		numerous Abbâs
towards the Meshihâ		in the Meshihâ
	<i>g</i>	
	For I have engendered you	

^h
in Iéshoua the Meshihâ

ⁱ
through the Besôretâ

^j
Therefore I beseech you:

^k
You,
be the repeaters
of me

^l
As I
am the repeater
of the Meshihâ

I Cor. 4, 14-16.
(Jousse 2000:520-524)

See also Jousse 2000:217, 231, 333, 415, 419, 424, 550-552, *inter alia*.

□ microscopic - macroscopic

[laboratory] [geste] [Real] [Mechanics] [corporeal-manual expression] [play] [register]

Jousse describes man as 'an indivisible complexus of psycho-physiological gestes', both voluntary and involuntary, which, when replayed, constitute his memory. The inner and hidden gestes are referred to as **microscopic**, and the visible outer gestes are referred to as **macroscopic**. In other terms, the **microscopic** gestes are the inner vibrations of rhythmic motor energy - our thoughts and emotions - and the **macroscopic** gestes are the visible and audible - and other - manifestations of human expression, such as movement, dance and mime, sound, speech and song, writing, sculpting, painting and so on. The objective observation of these **microscopic** and **macroscopic** gestes constitutes the scientific study of an *Anthropologist of Geste and Rhythm*.

Examples of Usage

- "Viewed from the outside, man is a complexus of gestes. To all the movements executed by the human composite, I will give the name: gestes. Visible or invisible, **macroscopic** or **microscopic**, developed or only hinted at, conscious or unconscious, voluntary or involuntary, these gestes, nonetheless, manifest the same essentially motor nature." (Jousse 2000:60)
- "The anthropologist must constantly remember: memory is only, and can only be, the re-playing of **macroscopic** or **microscopic** gestes which have previously been embedded in all the diversified fibres of the human organism. The playing and the re-playing of the living gestes which make up memory provide an immense source of study matter." (Jousse 2000:37)
- "Corporeal-manual Style man is able to embed the countless actions and interactions of the universe in *his entire* acting, sensing and knowing *being*. This he does both for himself and for others: for himself a summarised **microscopic** gesticulation which still allows him to grasp with full consciousness and to trace with clarity each of the phases of the Propositional Geste will suffice, while for others he lets his corporeal and manual Mimemes irradiate **macroscopically** with all the amplitude needed to make them easily recognizable and understood." (Jousse 2000:73)
- "An originally *algebrosed*, *conventional* expression is therefore genetically impossible as all expression is only an intussuscepted, **macroscopically** replayed Mimeme, the living and visible incorporation of a concrete action or interaction of what is real." (Jousse 2000:75)
- "In Mimism, the cinemimical geste can, so to speak 'be detached' from the object and 'be re-played all-by-itself'. This re-play all-by-itself becomes so extensive that it gradually monopolizes the gestual activity of the young anthropos. It is as if one by one the visible actions and interactions of the universe, reflected in his eyes in the form of **microscopic** ocular Mimemes, become amplified and spread through

his entire global musculature in the form of *corporeal* and *especially manual* macroscopic Mimemes.” (Jousse 2000:80)

- “Unable to inhibit the interactional geste that has spontaneously begun in him, he replays the three phases of all interaction, i.e. the Mimodrama of an *Acting One* acting on an *Acted upon*.

For example:

<i>an Acting One</i>	<i>acting on</i>	<i>an Acted upon</i>
Riding	whipping	Galloping
(The Horseman	whips	the Horse)

Naturally, the young anthropos has neither a real horseman, nor a real horsewhip, nor a real horse at his disposal. He has only the characteristic and transitory Mimemes, intussuscepted when faced with what is Real. But these Mimemes are actually within him, and they are the real actors. Replayed **microscopically or macroscopically**, this little Mimodrama is initially, and for months thereafter, conscious.” (Jousse 2000:84)

- “But let us not delude ourselves too much. Pierre Janet reiterates repeatedly: “We think with our entire body.” Alas! Poor though human thought is, it is nonetheless more or less the clearest consciousness and propositional intellection of all our Mimemes. Our too-exclusively bookish education has succeeded only in atrophying our memories (which are, after all, really only the free re-play of these Mimemes, to a point) and in so doing has rendered artificially and problematically **microscopic** what was previously spontaneously **macroscopic**.” (Jousse 2000:83)
- “These two fields of re-play are moreover functionally interdependent. The **microscopic** ocular Mimemes irradiate and are amplified in the **macroscopic** corporeal and manual Mimemes. We express our understanding of this amplifying gestual irradiation daily by saying: ‘the Child plays out his dream’. We could say equally: ‘the Child dreams out his play’. In fact, this behaviour manifests the compelling anthropological law of ocular and corporeal Mimism, which functions by constraining the child to take, learn and understand the interactions of the universe through his own propositional re-play. Play is the science of the child. Overflowing with Mimemes, the child cannot resist projecting them gestually onto the walls in the form of a miming ‘shadow theatre’ in which he plays the shadows fighting each other. Even better, as soon as he has a piece of charcoal or a pencil in his hand he ‘reifies’ these evanescent propositional mimemes in the shape of *Mimograms* or spontaneous drawings. This is how early Man, at the mimage stage, started to write in pictographic Propositional Mimograms.” Jousse 2000:92-93)

“The geste which is played in all the fibres of the human organism can be so **microscopic** that **ultra-microscopes** would be needed to capture them. It is apparently possible for a human being to be visibly entirely immobile whilst a huge drama is being played out within him. Our research has paid insufficient attention to what is infinitely small. We have forgotten that the most **microscopical** geste can be far more powerful in its potential irradiation than a large geste. The various forms of the redoubtable phenomenon of schizophrenia fit into this pattern: nothing seems to move, and yet how formidable are the re-plays at work behind this appearance of immobility!” (Jousse 2000:128)

- “We have ignored for too long, in pedagogics, the fact that man is not basically a classifier of notes, but a ‘Mimer’ who plays and re-plays the **macroscopic and microscopic** gestes of an intussuscepted reality.” (Jousse 2000:132)
- “I have accessed and received these formulas neither on dead recording apparatus, nor on photographic plates nor on cinemato-graphic films in the way astronomers of the modern observatories record the observations of *their* celestial Mechanics. I have accessed and received them through my entire living, acting and intelligent being: my deepest recesses retaining them ‘by heart’; my pulsating throat reciting them ‘by heart’; and my throbbing musculature re-playing them ‘by heart’.” (Jousse 2000:474)
- “If we choose to say, ‘In the beginning was the geste’, we cannot simultaneously say, ‘In the beginning was the action’, because we can only identify and know the essence of reality as it exists within ourselves. We can only access this reality insofar as it is received through our multiple reception

apparati. Whether **macroscopic or microscopic**, whether we are conscious of it or not, that received-reality is the human geste; it is something completely other than the movement of the stars, for example, or the movements of a machine. When I speak of the ‘gestes of things’, I refer only to those gestes received by the anthropos, the matter of the various ‘intussusceptions’ that inform the material of the thought of the anthropos.” (Jousse 2000:574)

□ **Midrâsh - midrâshim**

[Targum] [encoding] [metourguemân] [rhythmo-catechism] [Hebrew] [mâshâl]

Jousse’s explanation that the **midrâsh** was a means of translation-explication accounts for the variety of seemingly contradictory views, recorded in *A Catholic Commentary on Holy Scripture*, which describes the **Midrâsh** variously as:

- “Haggadic **midrâsh** is a biblical narrative developed with great freedom.” (32h)
- “... among the Jewish **midrâshim** some were so fictional as to use names and known acts of scriptural characters to form the basis of imaginary narratives (...) now it would seem contrary to the idea of inspiration that the word of God should admit two contradictory versions of the same event, as may be found in these apocrypha.” (38b)
- “... a **midrâsh** is an enquiry or study, and so a commentary.” (286y)
- “a pious but imaginative meditation upon sacred history, of a kind still to some extent in use.” (388f)
- “**midrâshim** - interpretations of the scriptures” (584c)

Examples of Usage

- “Unfortunately, in its brevity the encoding Targum did not always, simultaneously, embrace clear simplicity. It could not have done so for a variety of psychological, historical and ethnic reasons, the most important of which was that, as a Targum, it would, arguably and variably, always affirm the maxim: *traduttore, traditore*. In the case of the encoding Targum, it was a pedagogical necessity to carry alongside it, or better still, within it, its elucidating ‘explanation’, its ‘**midrâsh**’. Viewed holistically from the time of the first targumisation of Esdras, the rhythmo-catechistics of Palestinian Rabbis were, in a manner of speaking, no more than a huge **midrâsh**-explication of the traditional formulae of the Hebraic Tôrâh in scholastic Hebrew, or its Aramaic encoding Targum in popular Aramaic.

In the light of the large number of **midrâshic** lessons which, being ‘memory-aids’, were *later* put-into-writing in scholastic Hebrew only, let us not forget to account also and always for the frequent catechistic method of the Rabbis. These **midrâshic** lessons were often catechised to the people in a variously rigorous Aramaic encoding by the *metourguemân* or *amôrâ* (translator-interpreter and aloud-speaker). While the Rabbi composed the formulaic rhythmo-catechistic recitatives in scholastic Hebrew and murmured them softly in the ear of the accompanying and collaborating *metourguemân*, the *metourguemân*, the simultaneously interpreting *paraqlîtâ*, would repeat them aloud and rhythmo-melodically in popular Aramaic.

By a singular twist of fate, we are sometimes fortunate enough to have access to some of these **midrâshic** lessons which have been preserved for us in their double form: scholastic Hebrew and popular Aramaic encoding. With my future studies in mind, I have intentionally provided an example of this in recitation XXXVI of my *Récitatifs rythmiques parallèles des Rabbis d’Israël*. But, whether it be in scholastic Hebrew or in popular Aramaic, the **midrâsh** always remains a ‘**midrâsh**’, in other words an ‘explication’ of the formulae of the Tôrâh. The *Dâbârs* from the Tôrâh are the immutable branches

whose mysterious and obscure sap is manifest and illuminated only in the ephemeral leaves and flowers of the *midrâsh*.

It would be interesting to analyse the unfolding of this explicatory flowering, i.e. the progressive passing from decoding Targum to *midrâshising* Targum. One would then see that the decoding Targum starts to become *midrâshising* by detailing intra-propositionally a formula which is overly concise, deeply obscure or which potentially invites irreverence.

While dealing with Rhythmo-catechistic Pedagogy, we should note an important but anthropologically normal phenomenon: this 'detailing' *midrâsh* always tends to take on a formulaic structure which is identically repeated when the same explanatory need is felt elsewhere within a Propositional Formula. It is a new formula set in an old formula." (Jousse 2000:333-334)

- "That is why, in Palestinian Anthropology, one must start with the encoding Targum and later follow this up the *midrâshising* Targum. The encoding can show us no more than that we are dealing with extraordinarily pregnant words. There, just as in the Arab milieu and in so many other ethnic milieux, polysemantism plays a very important part. One word has a host of meanings, just as a cut precious gemstone reflects light according to which of its facets is exposed. So a word like '*malkoûtâ*' can be translated by 'reign', 'realm', 'rule' – the equivalent of *regnum*, *regula*.

When a Teacher of innate genius has blinded his antagonists with the brilliance of his 'faceted precious stones', then what more can these antagonists do, even though they come from a milieu of scholastic Counters and Reciters, but withdraw with the words:

No, never has man spoken
as this man speaks

Once again, how should one translate this? Must one aim 'to speak' in the voice of the speaker? Must one aim 'to rhythm'? Or 'to rhythm-catechise'? The future Concordance of Palestinian Parallelisms will guide us.

It is imperative that I always return indefatigably to this point: what we need to draw up is a vast Concordance of Parallelisms of all these formulaically balanced terms, in either or all of the synonymic, or antithetic, or syntactic categories. I would consider this to be the 'casket of the pearl facets' of the Palestinian Oral Style.

To understand the balancings of Palestinian literature, and to make them understandable, a whole team of workers will have to set themselves the immense task of classifying, in a binary or ternary synoptic table, all the propositions of this vast treasure - from the *Bereshit barâ* of the beginning of Genesis to the last *Midrâsh*.

To sketch out the basic idea of the method, one need only take a Latin concordance and look up, for example, the word *rugire*, and then the formula *dare vocem*. One can then see 'approximately' the number of times the word *rugire* and the formula *dare vocem* are used bilaterally in the Bible. The translation of the Vulgata is valuable in that it provides a general encoding.

Until this work has been undertaken, Israel's formulaically traditional offerings will remain unacknowledged. These self-same overlooked formulas are, ironically, the same formulas with which the greatest masters of Israel taught the most profound lessons of life." (Jousse 2000:270-271)

- "Here, truly, we are at the heart of the *Mâshâl* paradise, in that ethnic milieu where the 'genre' of the parable synonymously parallels the 'genre' of enigma. Here the teacher teaches to enjoy the subtlety of *midrâshing* his own *Midrâsh*. The Apprehender or learner apprehends or learns to access his intelligence and understanding." (Jousse 2000:231)
- "The true catechism must be an oral repetition echoing the words of the Master. The word 'cat-ech-ism' proves to be the most exact translation of the Palestinian term *Mishnâh*. It is the learning by echo. Later, only much *later*, will come the *Midrâsh*-explication. But first we must memorize the living words of Rabbi Iéshoua." (Jousse 2000:313)

- **Mimage**

[corporage-manualage] [miming] [mimism] [mimodrama]

'Mimage' is coined from 'miming language' hence 'MIMAGE' meaning "intellectual expression through the plastic gestures of the body and hands" (Jousse 2000:87) hence "cinemimical Manualage as plastic, corporeal-manual mimage" = movement, gesture and dance "and "phonomimical Language as oral, sounding mimage." = vocal sound, speech and singing. (Jousse 2000:80)

Examples of Usage

- “It must be stressed from the outset how extraordinarily important the young anthropos’ hands are in the manifestation of Mimism. It is clear from the outset, that *Mimage* as a logical intercommunication between one anthropos and another, will always tend to be spontaneously much more cinemimical *Manualage* than phonomimical *Langage*. (As the scientific precision of the subject under consideration demands, here we naturally attribute the proper normal meaning of ‘lingual gesticulation’ to the word *Langage*.) Suffice it to remember that when two men meet who do not speak the same language, but who wish to communicate intelligibly with each other, they will at once resort to *plastic, corporeal-manual mimage* and only very rarely *oral, sounding mimage*.” (Jousse 2000:80)
- “Equipped with its methodologically orientated propositional stylistics, Corporage or global **Mimage** now leaves the anthropological play. All the indefatigable mimodramatist now has to do is to prolong what spontaneous Mimism has been doing for thousands of years and to imitate voluntarily what *had been mimed* spontaneously.” (Jousse 2000:85)
- “It is precisely this spontaneous curiosity which has in the past allowed the corporally miming anthropos to become phonetically, lingually Miming. *Mimage* (or intellectual expression through the plastic gestes of the body and hands) has thus gradually, but never completely, ceded its amazing significative power to *Langage* (or intellectual expression through the sounding gestes of the tongue). It seems quite clear to me that the first oral languages were dictated to the various ethnic groups of Corporeal-manual Style people by the very sound of things - with all the dynamic variants due to the naturally variable replay of the living, intelligent receptive organs. Human Mimism is not brutish mechanism.” (Jousse 2000:87)
- “It is through the Mimeme that man constructs his first ex-pression, which, therefore, is not what has been called *Langage*, but *Mimage*. It is thanks to this ‘**Mimage**’ that Thought functions – Thought being simply an intellection of ‘Mimemes’.” (Jousse 2000:117)
- “How mysterious a **Mimage** is the Dream! But I do not say ‘*langage*’-of-the-tongue, for in the Dream all the fibres of the Anthropos are in play and in re-play. It is Mimism operating at large.” (Jousse 2000:123)
- “Corporage and Language are simply two special refinements of **Mimage**: one is cinemimismical, the other, phonomimismical.” (Jousse 2000:215)
- “Significative corporeal and manual gesticulation have been forgotten to such an extent that special studies and meticulous anthropological and ethnic research is necessary today in order to recover its original importance and past dominance. But in spite of this transposition of expressive corporeal-manual **mimage** to the laryngo-buccal system, its profound root has not been impaired. We remain in the field of the Anthropology of Significative Geste.” (Jousse 2000:89)
- “This re-play of corporeal and manual Mimemes is neither scattered nor incoherent. It is accomplished generally in the spontaneous, intelligent and logical form of a generally Tri-phase Propositional Geste:

an Acting One

acting on

an Acted upon

These three natural phases of the miming Propositional Geste are not only necessarily successive but they are also biologically imbricated. They make up an indivisible muscular and semantic whole.

Thenceforth, the living thought of the child has its own living tool for the conquest, preservation and expression of what is Real: **Mimage** or Langage by gestes which are corporeal and manual, miming and propositional.” (Jousse 2000:91)

- “Overflowing with Mimemes, the child cannot resist projecting them gestually onto the walls in the form of a miming ‘shadow theatre’ in which he plays the shadows fighting each other. Even better, as soon as he has a piece of charcoal or a pencil in his hand he ‘reifies’ these evanescent propositional mimemes in the shape of *Mimograms* or spontaneous drawings. This is how early Man, at the **mimage** stage, started to write in pictographic Propositional Mimograms.” (Jousse 2000:93)

□ **mimetism (operative) - mimoplastism**

[mimism] [mimodrama] [miming]

Jousse distinguishes between the anthropological capacity to ‘mimism’ resulting in ‘mimoplastism’, and the anthropoidal capacity to ‘mimic’ resulting in ‘mimetism’.

Example of Usage

- “On the other hand, unless the anthropoid handles, in reality, some object or another, he ‘plays at nothing’. In such instances, he gambols about and wiggles around in an inchoate commotion, which is impossible for us to analyse. We could say that it sometimes seems as if he ‘plays with’ something. But if we give the word ‘play’ absolutely the same meaning as we do when dealing with the young anthropos, then we know that we are punting anthropomorphism. The anthropoid’s apparent ‘play’ enters in the category of repetition of gestes which characterizes *Operative mimetism*. It is the perceived-in-reality or handled-in-actuality object which moulds and directs him.

When the young anthropos uses an object for play, this object will mostly be a mere support for interactional Mimemes which bear no relation to the customary usage of this object in question, and which Mimemes can moreover vary indefinitely. A stick will no longer be used for hitting, but will be transformed by the mimismological gestes of the young player into a gun, a horse, etc. The young anthropos *can play at just about anything* with just about anything.

We never see the anthropoid behaving in this way. His **Operative mimetism** cannot ‘abstract’ his gestes here and now - *hic et nunc*, to use a very correct expression of the old philosophers. On the other hand, the *Mimism* of the young anthropos continuously ‘abstracts’ and ‘detaches’ and intussuscepts the characteristic and transitory Mimemes from the actions and objects that surround and face him. Thereafter, having these Mimemes within him, he replays them all by themselves, regardless of time or place. Relying on present space and time, he manages, so to speak, to leap beyond space and time, alone and unknowingly.” (Jousse 2000:83)

- “All these great modeller-sculptors of the dawning civilisations felt themselves ‘insufflated’ by a mysterious breath which impelled them to create. We have been informed about the inspiration among the Primitives in a grossly impoverished way. We have forgotten the great creative urge of Life that must be played.

Anthropological knowledge has increased and we know now that a caveman who modelled the extra-ejected Mimeme of some animal, believed he was creating an indefinite number of derived versions of this animal. It was also his belief, we know, that the hunter would land a fatal blow on a specific spot on a live animal once the sacred ministers had acted out, in their grandiose mimodramatic liturgy, the great geste of the killing of the animal. The **Mimoplasm** had therefore to be a perfect **Mimeme**. If the **Mimoplasm** was not exact, total and complete, the act would not be successfully performed. This is *Operative Mimoplastism*.

It is within the Mimoplastist that the creation takes place. For this reason, it is quite understandable that the people of these realistic and concrete milieux feared that the need for creative **Mimoplasm** might

- *mimismologically* =selecting and potentially mirroring in such a way as, voluntarily and involuntarily, to balance rhythmic formulaic expression synchronously with the balanced rhythmic formulas of the universe.

Examples of Usage

- "Man is an interactionally and bilaterally **miming** animal." (Jousse 2000:238)
- "Man's stroke of genius was to become sharply conscious of the *Mimeme* which burgeoned spontaneously in his moulded muscles. This '**Mimeme**' is in fact nothing more than the revivification of the Characteristic or Transitory Geste of the mimed object within the Human Composite – this living and mysterious synthesis which we can see at play globally, but in which we cannot possibly distinguish the two parts, one which would be pure spirit, the other pure flesh.

As my point of view is strictly anthropological and in no way metaphysical, I may speak only of a Human Composite. If I may be so bold, I am dealing with a complexity which is simultaneously wholly spiritualised and almost wholly materialised (in the sense that man can only ex-press himself, to himself and to others, through the intermediary of gestual **Mimemes**).

It is through the **Mimeme** that man constructs his first ex-pression, which, therefore, is not what has been called *Langage*, but *Mimage*. It is thanks to this '**Mimage**' that Thought functions – Thought being simply an intellection of '**Mimemes**.'" (Jousse 2000:116)

- "As **mimism** is the anthropos' fundamental law, all the gestes of this analogically explicative mimodrama will be derived from this anthropological law.

In the All-Powerful One, who is the All-Knowing One, the preliminary **mimeme** of the creation was played out in a global **mimeme** which was probably 'verbalised' only many millennia later:

Let us make the Earthling-Man

according to our **mimeme**

and according to our analogeme.

From the very beginning of Genesis, in fact, we are faced with a rather disconcerting anthropological fact! There is an account of the creation of the Adâm-Earthling-Man in two forms: the mimodrama of Global Style and the mimodrama of Oral Style. (...) The study of the human mechanism (which I outlined in my introduction) shows us that **Mimism** normally plays and re-plays its **mimemes** 'all by themselves'. But there is an instinctive tendency to re-play them 'fully'. The re-play of the **mimeme** when **miming** a being or a thing, recreates this being or this thing regardless of the material used." (Jousse 2000:398)

- "This simple example makes us understand how, to spontaneous man who is the echo and mirror of what is Real around him, each being is seen and *mimed* as an action, as a geste which belongs to that reality, which is 'in essence' the reality itself. This essential, characteristic geste becomes, as it were, the Name of the being, regardless of whether the being is living or inanimate.

The child will thus be **mimed** by his geste of suckling – he will be the *suckling*; the old man will be **mimed** by his geste of shuffling – he will be the *shuffling*; the fish will be **mimed** by its geste of swimming – it will be the *swimming*. This is why one can say that the Name is the essence of the thing. The name is the essence of its action.

We see this **Mimismo**-Kinetic Tri-phasmism in the child's spontaneous and continuous re-playing. Suffused with **Mimemes**, the young Anthropos becomes, as it were, all things, and he does this prior to socially mediated language. He is the cat catching the mouse. He is the rider whipping his horse. He is the engine pulling the wagons. He is the aeroplane crossing the skies. He is always: 'an Acting One - acting on - an Acted upon'. He will play his universe with everything he has within him. He will play his universe with external agents. Most remarkably of all, he will play at everything - creating, as it were, out of nothing. What does it matter to him! He has everything he needs within him, since he has within him the **Mimemes** of everything.

As for the 'Characteristic Geste', he will grasp it with such striking fidelity that he is often reprimanded for being mocking. But he is not mocking in the sense that requires censure in pejorative and psychologically vague tones. He is '**miming**', and that through every one of his fibres.

That is what we will find, regardless of time or clime. That is what the Anthropoi have done as long as, and wherever, they have existed in order to express the Cosmos spontaneously." (Jousse 2000:115-116)

- "When we no longer have what is real in front of us, we have the **mimeme** embedded in us as a sign, the **mimeme** being the re-play of the gestes which were imposed upon us by an intussuscepted reality.

Our actions follow us? More exactly, our **mimemes** incorporate within us." (Jousse 2000:582)

- "Everything begins with 'intussusceptions'. Faced with the Cosmos, immersed in the Cosmos, man, the innumerable '**Mimer**', elaborates his Tradition." (Jousse 2000:27)
- "The Anthropos finds himself – the essence of his individual '**Miming**' cluster of energy – in the midst of the indefinite interactions of the Cosmos like a kind of living resonator, which resonator can only receive a limited number of vibrations. We do not know, nor will we ever be able to know, all the vibrations which exist in the immense cauldron of energy which makes up the Cosmos. Significantly more important ones are discovered every day!" (Jousse 2000:117)
- "The Cosmos thus presents itself to the **rhythmo-miming** Anthropos as an immensely intricate interlacing of unconscious and rhythmically Tri-phasal Interactional Gestes which he, the Anthropos, will be able to receive, to re-play, and to *sequence* consciously." (Jousse 2000:113)
- "To the *integral Mimer* then, the universe presents itself as a formidable interlacing of unconscious, predetermined interactional gestes which he can and will re-play consciously and voluntarily. Through his whole corporeal and spiritual being and like a kind of microcosmos, man *receives* and *renders* the countless actions of the macrocosms in the form of Propositional Gestes.

The knower *becomes* in a way the object known in the form of this visible expression. He becomes such through his entire acting, sensing and knowing being, to such a degree that, strictly speaking, the expressive **Mimer** is metamorphosed successively, but without fragmentation, into the different phases of the Propositional Gestes that he is expressing. He *becomes* - transitorily - the being known and **mimed**; he then *becomes* the action that flows from this being; he finally *incarnates* the being on which this action is exercised." (Jousse 2000:73)

- "Conscious thought is rare in the extreme. Everything which I express is fed by many myriads of Interactional gestes which are unconsciously intussuscepted. Underlying my statement that "The Anthropos is an interactionally **miming** animal", is the sum of thirty and more years of accumulated unconscious intussusceptions and of controlled experimentation." (Jousse 2000:124)
- "Corporeal-manual Style man is constantly in direct contact with the things and gestes of *ambient* nature. Thus he grasps in each being that he observes over a period of time, innumerable actions - to us unimportant or unknown - which he **Mimes** with finely differentiated gestes. As I said above: there are no synonymous gestes.

Yet, whether by *transport* of gestes, or *metaphor*, however rich in differentiated **Mimemes** Global Style might be, a great number of actions of certain beings will be **Mimed** with actions that habitually characterize other beings and which have some subtle gestual relationship and a delicate resemblance with those beings.

As an essentially intelligent being capable of grasping and expressing the gestual relationships between the actions of the visible world **mimismologically** and logically, man enjoys exploring the comparisons within these relationships with his hands and through his whole body. Comparison is the normal manifestation of the language of gestes. The anthropos is an animal who plays with metaphors and learns from comparisons inherent in metaphors." (Jousse 2000:75)

- "His entire body, that fluid and spontaneous **mimer** of all the gestes and all the actions of the surrounding universe, is immediately forced to sit rigidly on the school bench in the hieratic seat of a

young pharaoh, facing his 'eternal home'. The cost of Wisdom is not compatible with life's exuberance." (Jousse 2000:28)

- "It is also clear why every expression that is truly spontaneous and objective *is necessarily concrete*. And here, contrary to the amphi-biological usage of French vocabulary, I do not differentiate between *concrete* and *abstract*, but between *concrete* and *algebrosed*. There is indeed no way any man could 'think', that is 'consciously turn his manifold **Mimemes** into propositions', without having recourse to *abstraction*. And Corporeal-manual Style man has no trouble at all making propositions and expressing his unmediated **Mimemes** which are at once concrete and abstract: he has no need to *algebroze* them by transposing them into so-called *solely* 'abstract expressions'.

Their name notwithstanding (*ex pressio*), these so-called abstract 'expressions' no longer flow from within **miming** man under the 'sealing' pressure of the gestes of what is real. They are more frequently 'impositions', socially and superficially imposed from without, in the manner of purely conventional labels: *voces significant ad arbitrium* sounds are of arbitrary significance." (Jousse 2000:74)

- "Of paramount importance to the scientific observation of gesticulation is the apprehension of man still operating in a state of maximum spontaneity. And when one observes a human being in such an optimally spontaneous state, one is struck immediately by his instinctive tendency to re-play gestually or, to be more exact, to *Mime* all the actions of the living beings and all the traits of the non-human objects that surround him. Aristotle, in alerting us to this deep-seated anthropological tendency, identifies a possible human-specific capacity: "For **Miming** is congenital to the young Anthropos, who differs from other animals in that he is the greatest **Mimer** and that he acquires his first knowledge through *Mimism*" (*Poetics* IV 2)." (Jousse 2000:67)
- "It was this same spontaneous curiosity which, in earlier times enabled corporeally **miming** man to become phonetically, lingually **miming**. *Mimage* (or the intellectual expression by the plastic gestes of the body and the hands) has thus gradually, but never completely, yielded its admirable powers of meaning to *Langage* (or intellectual expression through the voiced gestes of the tongue). The authentic sounds of things dictated the first oral languages to the various ethnic groupings of Corporeal-manual Style men, whose natural capacity for intelligent and idiosyncratic reception and re-play account for the dynamic variations in linguistic performance: Human **Mimism** is not brutish Mechanism." (Jousse 2000:95)
- "It is precisely this spontaneous curiosity which has in the past allowed the corporally **miming** anthropos to become phonetically, lingually **Miming**." (Jousse 2000:87)
- "Oral intussusception will always be global intussusception and irradiation. Each semantic phase of every propositional geste will be a manifest phase of the impartially interactional geste. We have seen that the geste of eating and the geste of reciting bring the same muscles into play. Buccal manducation and buccal memorisation have, as an impartial and logical link, the concrete and holistic manducation in the mouth for which the word always remains a manifestation of the thing itself: a *chosal mimeme* and a **mimismological** geste." (Jousse 2000:437)
- "When I touched on the question of language, I found myself faced with an immense puzzle. I tried to figure out what constituted this hubbub, this mysterious chaotic mess. And, provisionally, while waiting for others to probe more deeply into this reality which anticipated knowledge and understanding, I tried to classify it as a function of my own **mimemes**.

I do not analyse in linguistic constructs. I start from human biology and I analyze **Mimism** which leads me to ethnicized language." (Jousse 2000:583)

- "While the material, concrete gestes at Man's disposal are doubtless abstractively intellectualized, they remain nonetheless **mimismological** and objective transfers of the visible world; this notwithstanding, man will nonetheless strive to *Mime* the actions and interactions of the invisible world through the intermediary of his corporeal-manual being. Man senses, moreover, that this is more or less how the beings of the invisible world proceed when they, in turn, try to reveal themselves to him. It is logical

indeed that they can only do this by making the normal, ordinary 'actions' of the visible world 'act' in an unusual and astonishing fashion. For it is in no way illogical to believe that invisible beings are more 'powerful' than visible beings.

This 'sublimation' - I do not say this 'algebrisation' - of that which is concrete is a veritable drama when played out in Man. In this drama, we witness a supremely poignant and impressive psychological phenomenon: the intimate struggle of the two substantially mutually dependent components of the mysterious Human composite expressed through each and every fibre. The result of this continual and ever-present struggle between spirit and flesh, oscillates back and forth in tragic alternations. The invention of analogy is the song of the struggle's triumph. The magnificence of man's creation of symbol and analogy cannot be extolled too highly." (Jousse 2000:77)

- "I know of a number of globally 'miming' ethnic milieux still in existence today. They need to be studied as quickly as possible, not only by means of written research and drawings, but above all by investigations with recording apparatus." (Jousse 2000:135)

See also Jousse 2000:62, 67-68, 69-70, 75, 88, 90, 91, 92, 93, 116, 124, 130, 139, 141, 149, 151, 157, 158, 161-163, 176, 177, 215, 390-391, 408-409, 427, 438, 442 472, 528, *inter alia*

□ Mimism

[Mnemonic Laws] [Bilateralism] [Rhythmism] [Formulism] [Mechanics]

Jousse identifies 'Mimism' as one of the four Mnemonic Laws of *The Anthropology of Geste and Rhythm*, the others being *Bilateralism*, *Rhythmism* and *Formulism*.

Jousse sees 'mimism' as a complex multilayered process which operates the following principles simultaneously:

- **Mimism** mirrors the balanced rhythmic formulas of the universe;
- **Mimism** operates both involuntarily, voluntarily and meditatively: at the involuntary level mimism is instinctive, at the voluntary level it is intellectual, at the meditative level it is intuitive.
- **Mimism** interacts with the other mnemonic principles and therefore expresses itself in balanced rhythmic formulas;
- **Mimism** receives the impressions of the balanced rhythmic formulaic universe, which it then registers - 're-re-arranges' - and replays in balanced rhythmic formulas;
- **Mimism** selects at three points: at the point of reception, during the process of registering, and during the process of replay.
- **Mimism** expresses itself in immediate forms of expression, namely the corporeal-manual and laryngo-buccal, and mediated forms of material expression, such as sculpting, beadwork, weaving, pottery *inter alia*;
- **Mimism** receives, registers and replays the balanced rhythmic formulas of the universe indivisibly psycho-physiologically;
- **Mimism** receives impressions of the balanced rhythmic formulas of the universe selectively depending on the mode of impression which will then impact on the mode of expression, hence 'cinemimism' is

visual at the point of impression and gestual at the point of expression, and 'phonomimism' is aural at the point of impression and oral at the point of expression, hence the visual-gestual/ aural-oral mode of impression-expression, and gestual-visual/ oral-aural mode of expression-impression.

Mimism is the imitating process whereby the anthropos potentially mirrors, voluntarily and involuntarily, the balanced rhythmic formulas of the universe in synchronous balanced rhythmic formulaic expression [see *mimeme et al*]. This mirroring, which is at first instinctive, rises into intellectual consciousness with repetition, becoming potentially intuitive, which is effected by the principle of 'the universe plays in and the anthropos replays' (see *mechanics et al*). **Mimism** when fully operative as Jousse conceives it, will access all of instinctive, intellectual and intuitive capacities in its mimismologically concrete and intellectually abstract and indivisibly psycho-physiological operations. In immediate human expression - viz. *The Anthropology of Geste and Rhythm*, all mimismic operations are interdependently supported by the other three mnemonic principles, *Rhythmism*, *Bilateralism*, *Formulism*.

Examples of Usage

- "What I was dimly groping for, without being able to work it out, was the important principle I will explore fully later, that language is first and foremost **mimism**. When it is at the stage of living geste it is Mimodrama; projected and inscribed on a surface it is Mimogram; written down and pronounced it is Phonogram." (Jousse 2000:20)
- "One particular phrase, however, held great significance for me: the mimic character. This phrase, 'mimic character', seemed to be waiting there obediently for me in a state of potential development, so to speak, waiting to be fitted into the whole system which would explain the Law of **Mimism** when I developed it later." (Jousse 2000:21)
- "I have always been concerned with one idea only: **Mimism** and its algebrisation." (Jousse 2000:22)
- "I chose to study physiology, hoping that it would explain to me the laws of **Mimism** which I observed operating in both children and adults; and Psychology, which would explain to me, as it were, the intellectual counterpart of this **Mimism**." (Jousse 2000:23)
- "The Anthropology of Geste is synonymous with the Anthropology of **Mimism**, which is no longer an inert instrument for the analysis of man, and reveals, in effect, a whole experimental laboratory to us. Man becomes aware of man: the experimenter is simultaneously the experimented. (...) While we will never be able to step outside of ourselves, yet, thanks to **Mimism**, everything that is re-played through us, is within us. All science is awareness. All objectivity is subjectivity." (Jousse 2000:25)
- "In **Mimism**, the cinemimical geste can, so to speak 'be detached' from the object and 'be re-played all-by-itself'. This re-play all-by-itself becomes so extensive that it gradually monopolizes the gestual activity of the young anthropos. It is as if one by one the visible actions and interactions of the universe, reflected in his eyes in the form of microscopic ocular Mimemes, become amplified and spread through his entire global musculature in the form of *corporeal* and *especially manual* macroscopic Mimemes.

It must be stressed from the outset how extraordinarily important the young anthropos' hands are in the manifestation of **Mimism**. It is clear from the outset, that *Mimage* as a logical intercommunication between one anthropos and another, will always tend to be spontaneously much more cinemimical *Manualage* than phonomimical *Langage*. (As the scientific precision of the subject under consideration demands, here we naturally attribute the proper normal meaning of 'lingual gesticulation' to the word

Langage.) Suffice it to remember that when two men meet who do not speak the same language, but who wish to communicate intelligibly with each other, they will at once resort to *plastic, corporeal-manual* mimage and only very rarely *oral, sounding* mimage.

The primacy of Manualage is such that it tempts us to add that the anthropos is endowed with **Mimism** because he has two hands. But a more thorough observation of the facts prevents us from using this titillating aphorism which is modelled on that of an old Greek philosopher. In fact, the anthropoid is not endowed with **Mimism** even though he has four hands. It is therefore not for want of gestual organs of intercommunication that the anthropoid has a mimical deficiency when compared to the young anthropos. In this last case, every time the irradiation of ocular Mimemes finds itself faced with sufficiently developed gestual elements, it utilizes them and moulds them into a more or less successful mimismological synthesis. This indispensable prior limbering-up explains to us why the irradiation of ocular Mimemes, which are initially non-existent or almost non-existent in the first months of life, manifests itself later, accumulating and developing corporeal and manual gestes, culminating in an incredible wealth of re-played gestes. What was first played out fragmentarily, the musculature synthesises and replays. Observation of the mismismological replay of the young anthropos demonstrates its early fragmentary and erratic nature. This replay is infrequently a globally maladroit outline of the gestual ensemble. More frequently it is the replay of one or the other feature of this ensemble and usually focuses the most salient of its features. Then slowly, progressively, this feature is stretched out linearly, the gestual phase is prolonged into a multi-phased gesticulation that assigns it its true place and function in the global replay of the interaction.

It seems as if it is not very long before the young anthropos loses interest in the real objects around him, and becomes preoccupied with the arranging of the interactions of his subjective Mimemes. And it is in this re-arranging that his **Mimism** 'all-by-itself' differs essentially from the Operative mimetism of the anthropoids, which cannot be separated from the object. It is as though the young anthropos is constrained to act, no longer just in *our* world of objects, but in *his* universe of interiorized, intussuscepted Mimemes. The sole function of the exterior world is to furnish his intussuscepting *curiosity* with a continuous stream of new Mimemes which set about by themselves to replay and *combine* in all his muscles in a variety of ways. The child becomes a creator." (Jousse 2000:80-81)

- "While we will never be able to step outside of ourselves, yet, thanks to **Mimism**, everything that is re-played through us, is within us. All science is awareness. All objectivity is subjectivity." (Jousse 2000:26)
- "Aristotle, in alerting us to this deep-seated anthropological tendency, identifies a possible human-specific capacity: "For Miming is congenital to the young Anthropos, who differs from other animals in that he is the greatest Mimer and that he acquires his first knowledge through **Mimism**" (*Poetics* IV 2).

While one obviously cannot study the original richness of **Mimism** in our present social milieu, characterised as it is by conventions of civility and propriety, it is difficult to ignore the influence of nature. A mischievous observer needs no more than five minutes of objective viewing, or better still, clandestine filming of the attitudes and gestures of those who talk around him, to establish the active impact and influence of the secret, mysterious anthropological tendency of **Mimism**." (Jousse 2000:67)

- "Man has only been able to elaborate his expression by constantly finding support in the observation of things. Starting from the great Law of Human **Mimism**, the whole evolution of language appears to me to be logical, notwithstanding and including its dynamic complexity.

Once again I must reiterate: the laws of life are simple because they are living. The resulting play is complex because it is dynamic." (Jousse 2000:164)

See also Jousse 2000:Part One Chapter One: *Human Mimism and the Anthropology of Language*, pp 78-109.

□ mimism and mimicry

[miming] [mimodrama] [play] [receive]

Jousse identifies the distinguishing differences between *mimism* and *mimicry* as follows:

Mimicry receives and replays and is voluntary or involuntary copying without selection, re-arrangement or modification.

Mimism

- mirrors the balanced rhythmic formulas of the universe;
- operates involuntarily, voluntarily and meditatively: at the involuntary level mimism is instinctive, at the voluntary level it is intellectual, at the meditative level it is intuitive.
- interacts with the other mnemonic principles and therefore expresses itself in balanced rhythmic formulas;
- receives the impressions of the balanced rhythmic formulaic universe, which it then registers - 're-re-arranges' - and replays in balanced rhythmic formulas;
- selects at three points: at the point of reception, during the process of registering, and during the process of replay;
- expresses itself in immediate forms of expression, namely the corporeal-manual and laryngo-buccal, and mediated forms of material expression, such as sculpting, beadwork, weaving, pottery inter alia;
- receives, registers and replays the balanced rhythmic formulas of the universe indivisibly psycho-physiologically;
- receives impressions of the balanced rhythmic formulas of the universe selectively depending on the mode of impression which will then impact on the mode of expression, hence 'cinemimism' is visual at the point of impression and gestual at the point of expression, and 'phonomimism' is aural at the point of impression and oral at the point of expression, hence the visual-gestual/ aural-oral mode of impression-expression, and gestual-visual/ oral-aural mode of expression-impression.

Examples of Usage

- "Millions of submerged gestes can occur in the conscious global mechanisms of all of us. Inhibition is, however, always possible, and wherever some or other geste threatens to intersect the path of another imminent and emerging geste, the power of inhibition will block the threatening geste so as to allow the adapted mechanisms to open up.

Such instances still refer wholly to the Anthropology of Geste – the unconscious and automatic geste, which can be brought-into-consciousness, and either inhibited or given direction. But this is far removed from **Mimicry**, the purely animal reaction which, before my research, was confused with 'Mimism'. The use of the word, **Mimicry**, spread after Professor Georges Dumas applied it to the spontaneous expression of a variety of emotions: happiness, pain, anger, etc. Rictus, facial constriction or brightening up under the influence of emotions are all classified under **Mimicry**. We could therefore define **Mimicry** as the spontaneous expression of emotions. The youngest child is, from birth, prey to these mechanisms of **Mimicry**: it cries, grimaces, smiles, is sad or angry. But the child does not only

laugh or cry or get irritated. It is by degrees subjected to a series of easily observable reactions which consist of playing and re-playing all the actions of the surrounding milieu. That then is **Mimism**.

This transcending force of '**mimismological**' expression which surges spontaneously from the young child, and which will become increasingly pronounced, differs wholly from the **Mimicry** which we find in primates.

For many years, I endeavoured to study Anthropoids gestually and face-to-face: gorillas, chimpanzees, orang-utans. All these 'apes', so 'apeing' by repute, have a disappointingly poor 'apeing' ability.

I recall here the experiment of the Kelloggs which yielded very much the same result. This experiment turned very quickly to the advantage of the 'little man', Donald, who mimed everything, re-played everything, even the 'chimpanzee infant', Gua, which had been given to him as a 'play and learning' mate (such ambiguous terms). Man alone 'apes the Ape' and that is why he is man. Playing and playfully, human **Mimism** quickly overreaches animal **Mimicry** – which does not play at all, but flaps about.

Moreover, if the Anthropoid is subjected to a certain amount of training, he will have what I call 'Operative Mimetism'. I concede that he will be able to sweep, take a stick, and *appear* – only because of his hands – to re-do some of Man's gestes. But therein lies his apparent limitation for he does not in fact 're-do the gestes' of the Anthropos. He makes movements which are his own movements, the movements of an Anthropoid. That is why for the ape, we must use a word other than 'Geste'.

The Anthropoid does not, in fact, think. He does not have what is essential to the Anthropos: The Anthropos, and the Anthropos alone, is an interactionally miming animal. While there is a **Mimismological** Anthropology, there is no **Mimismological** Anthropoidology." (Jousse 2000:120)

- "**Mimicry** and **Mimism**: therein lies the difference between reflex and sign." (Jousse 2000:582)

□ **Mimism and Imitation**

[miming] [mimodrama]

*Jousse distinguishes between '**mimism**' and '**imitation**' in terms of consciousness in the operation: where **mimism** can and does operate both instinctively, consciously (and intuitively) **imitation** operates only consciously: it is deliberate and choice-driven.*

Examples of Usage

- "This simple analysis of the law of **Mimism** makes the essential difference between **Mimism** and **Imitation** quite clear. It is a critically important difference which, until my discovery of **Mimismological** anthropology, escaped even the most eminent psychiatrists dealing with apraxia. In **Imitation**, the spontaneous mechanisms of **Mimism** are mastered and deliberately directed. There is therefore an abyss between **Mimism** and **Imitation**. We do not operate in the Unconscious, but in the Bringing-into-Consciousness of gestes which can be spontaneous or deliberate. In **Imitation**, the voluntary element always asserts itself.

Simulation is always **Imitation**, but it is a two-sided **Imitation**, in the sense that the macroscopic mechanism which the individual plays outwardly, differs from the interior mechanism. Simulation is undoubtedly an extremely difficult exercise. What we have in Simulation is somewhat akin to the legendary Japanese etiquette which always smiles, out of 'politeness', even if it has to suppress the most frightful sufferings.

The gestes and words of 'flawless' diplomats are similarly simulated. Flawless diplomats are extremely rare, among whom are some true artists of mendacity. Lies are the monstrous masterpieces of humanity and are not easy to handle. The whole of the subtle and still quite mysterious mechanism of lying remains to be studied as a function of Human **Mimism**." (Jousse 2000:119)

□ **Mimismo-cinetism**

[Cinemimism (ocular)] [mimism]

Mimismo-cinetism is an alternative form for Cinemimism (ocular).

Examples of Usage

- "Indeed, we have seen the Anthropos, in all his global receptive spontaneity, intussuscept the mobile interactions of the cosmos, play them, intelligise them, re-play them and express them globally. There was thus, *im-pressed* within him and *ex-pressed* out of him, an interactionally *global* expression which was remarkably precise and concrete: such is **Mimism** in its specialised form – **Mimismo-cinetism**." (Jousse 2000:157)
- "In **Mimismo-cinetism**, the Anthropos has primarily 'ocularised', and his ocular **Mimemes** have irradiated into his whole organism. In **Mimismo-phonetism**, he will mainly 'auricularise'. His auricular mechanism will receive *its very own Mimemes*: it will no longer be *The Ocularising gripping the Trembling*, as in the example given earlier, re-played gestually and mimographically." (Jousse 2000:159)
- "We do not know when the Anthropos started expressing meaning, nor when he started to pass from global **Mimismo-cinetism** to oral **Mimismo-phonetism**. It is thus through the sounded **Mimeme** and the **Mimismo-phonetic** sound that we come back to our gestes. Instead of **cinetically** miming the chicken, the French say [*coco*]. Instead of **cinetically** miming the pouring of water, the French say [*glou-glou*]. Instead of **cinetically** miming the rustling of silk, they say [*frou-frou*]." (Jousse 2000:161)
- "**Mimismo-phonetism** enriched itself with the parallel elements of Timbre and Pitch before superseding **Mimismo-cinetism**." (Jousse 2000:189)
- "Just as cinema brings the Anthropos back to the **Mimismo-cinetism** which primordially modelled him through all the gestes of the earth, so too will 'Semantico-melodism' return the concrete '**Mimismo-phonetism**' of the *Nāfshā*-throat of primordial 'Earthling-Man' to the anthropos." (Jousse 2000:192)

□ **Mimodrama - mimodramatics - mimodramatist - mimism - mimismic - mimeme - Mimodrama of Memory**

[mimism] [miming] [tri-phasism]

Mimodrama is mimismic action that is

- *corporeal-manual, and therefore visual-gestual in mode;*
- *tri-phasically interactional - 'an acting one - acting on - an acted upon'.*
- *a text constituted of*
 - *individual **mimemes** (individual **mimismic** actions and movements);*
 - *complexes of **mimemes** of one or more performers (stories, genealogies, laws, cosmogonies, histories, myths, legends, dances, rituals, liturgies, calendars, etc).*

*Because **mimodrama** is '**mimismic**' it is 'mnemonic' - "mimorising is memorising" (Jousse 2000a:345) therefore the '**Mimodrama of memory**'.*

Examples of Usage

- "What I was dimly groping for, without being able to work it out, was the important principle I will explore fully later, that language is first and foremost **mimism**. When it is at the stage of living geste it is **Mimodrama**; projected and inscribed on a surface it is **Mimogram**; written down and pronounced it is **Phonogram**. A kind of fusion, as it were, of two ideas was beginning to form in me, without my realising it. This was to give rise to the first two stages of expression which we study at present at the

Ecole d'Anthropologie: the first stage of Manual-Corporeal Style, living expressive geste or **Mimodrama**, which projects itself in mimic silhouettes, and which, given stable form on a surface, results in Mimograms. Later, the second stage transforms these gestes into laryngo-buccal gestes, that develop to the point where they become a means of intercommunication, at which stage we have Oral Style. After further use and development, all the concretism of the Oral Style reaches a point where it becomes algebrisation, and we get Written Style. But at that moment, I could not see so far ahead. I merely sensed that there was something profound there that I would have to work at and get to know." (Jousse 2000:20)

- "Under Corporeal-manual Style I included children's games, the mimic 'characters' associated with that little mummy of mine, as well as **Mimodrama** and Mimograms (which I did not yet call by those names, since my terminology developed only gradually)." (Jousse 2000:23)
- "I will work within the mode of *gestual performance*, not within the space of the *written text*. I will thus unearth living facts the existence of which has never been suspected by those who tried, by assessing what was inert, to understand and explain the immense and complex anthropological and ethnic **Mimodrama** which makes up our 'Oral-style Tradition'." (Jousse 2000:26)
- "The habit of observing and re-playing the great **mimodramatics** of things and of being in a state of supple flexibility and responsiveness to the interactions of the *singular and multiple* reality, prepares the researcher for great scientific syntheses." (Jousse 2000:56)
- "Under the pretext of specialisation, the social milieu offers us no more than a sliced-up reality: psychology, ethnology, linguistics, etc. The experience of one single holistic reality of dynamic complexity convinces us of its genuine uniqueness, but our inability to study such holistic complexity compels us to dissect it. Anyone accustomed to **mimodramatics** will collect all the cut-up specialisations, and will re-play them in syntheses ..." (Jousse 2000:56)
- "Unable to inhibit the interactional geste that has spontaneously begun in him, he replays the three phases of all interaction, i.e. the **Mimodrama** of an *Acting One acting on an Acted upon*.

For example:

<i>an Acting One</i>	<i>acting on</i>	<i>an Acted upon</i>
Riding	whipping	Galloping
(The Horseman	whips	the Horse)

Naturally, the young anthropos has neither a real horseman, nor a real horsewhip, nor a real horse at his disposal. He has only the characteristic and transitory **Mimemes**, intussuscepted when faced with what is Real. But these **Mimemes** are actually within him, and they are the real actors. Replayed microscopically or macroscopically, this little **Mimodrama** is initially, and for months thereafter, conscious.

But one day the young anthropos becomes even more clearly conscious of this interactional replay of **Mimemes**. He intelligizes and directs it. For example, having seen a locomotive go by, he goes to his mother to replay for her and 'recite' for her cinemimically, with both arms alternately extended and then brought back toward himself, the characteristic back and forth movement of the wheels' connecting rods. The anthropoid is wholly incapable of this spontaneous action of the young anthropos, that of going to his mother after having seen a locomotive in action. And yet, like the young anthropos, the anthropoid sees the locomotive and he has arms and hands which could gestually execute the movement of the connecting rods. He has all the organs and all the gestes, but he does not have the Intelligizing **Mimism**." (Jousse 2000:84-85)

- "The Child *receives* the characteristic and transitory actions of the animate and inanimate beings of the exterior world through the gestes of his whole instinctively miming body. Surrounded by the ceaseless **Mimodrama** of the universe, the human composite, made of flesh and spirit, behaves like a strange, sculptural mirror, infinitely fluid and continuously remodelled.

The Child *registers* this complex and multifold universal **Mimodrama** gestually in the manner of a plastic, living and fixing film. Without consciously realising it, he becomes a complexity of **Mimemes** or intussuscepted miming gestes, the richness of which increases with each new intussusception. The child *replays* the phases of each of the interactions of the universe mimically through the gestes of his whole body, and above all through the uncountable gestes of his hands. What is created physically and unconsciously in the universe is psycho-physiologically and consciously re-created in and through the child." (Jousse 2000:90-91)

- "Without being consciously aware of human **Mimism**, the young child from the Sarthe region was also, however, no more than the plastic and voiced echo of a plastic and voiced Action of an *Acting One acting on an Acted upon*. This **Mimodrama** was re-played, intelligised and expressed within him in the three interwoven phases of a manually and orally **mimismical** and bilaterally balanced Propositional Geste." (Jousse 2000:95)
- "A text is a series of miniature **Mimodramas**. The microscopic delicacy of the details is as remarkable as their infinite multiplicity. It is up to us to magnify these delicate miniatures which awaken life by using all our revitalising gestes." (Jousse 2000:101)
- "All these re-plays unfold in admirably ordered **Mimodramas** which are concretely linked up and therefore 'composed'." (Jousse 2000:124)
- "The purpose of this vast treasure of **Mimodramatics** is not its beauty. It is made to be lived. It is made to be memorised. It is made to 'inform', with vitality, and in the fullest possible anthropological sense of the word, those human beings who will transmit what they have received as reliable anthropological 'information'.

Let us not call these concrete realities 'Myths', but 'explicative **Mimodramas**', a manifestation of a perpetual dialogue between all things. To speak of myths can only lead to misinterpretations from an anthropological point of view. We can see here the need for a precise vocabulary, uncontaminated by centuries of use. The word 'myth' has been wrongly applied to man's anguished attempts to explain the mysterious mechanics of the world." (Jousse 2000:137-141)

- "The cosmos is an uncounted necklace of unconscious 'tri-phase Pearls' which will become, from genius to genius, a Counting-necklace of conscious Pearls. 'In the Beginning was the sevenfold Counting-necklace'. In this, we become immediately conscious of the Palestinian Genesis and of its septenary global and oral, ordered and counted **Mimodrama**. (...) Man is spontaneously an expressor of **Mimemes** who 'is played' far more than he plays. This precise and mysterious force is the origin of MIMO-graphism and Mimoplastism.

The following magnificent explication from the Palestinian milieu finds its place in this first stage of human *ex-expression*: "Where does man come from?"

And Jahvé Elohim took up the dust of the Adâmâh
and he modelled the Adâm-anthropos ...

On the anthropological plane this is transposed into primordial man who is bent on ejecting, pressing out – *ex-pressing*, what is within him:

Let what is within me
be out of me!

It would in fact have been possible to deal with Mimoplastism and Mimographism before **Mimodramatism**, because in his **Mimodramas**, man no longer renders the full burden of the real, but *ex-presses* it in evanescent gestes only.

Mimism allows man to hold the whole universe within him. He is the microcosm possessing the macrocosm and re-playing the macrocosm.

When this re-playing of the macrocosm becomes conscious, a strange phenomenon occurs. In **Mimism**, all things are alive. In his global invasion of Life, the Anthropos will want to *ex-press* out of himself the '**Mimemes**' of which he is full: he will want to create *living Mimemes*.

In the ambience of this reality, shape is most prominent and thrusts itself most forcefully upon us, so the Anthropos shapes workable and stable clay. He discovers the formidable potential to *ex-press* and project the imminent **Mimeme** which can then be received and understood as a kind of rough model of creation.

What is in man and what, in the **Mimodrama**, would be projected into the void to disappear immediately, now remains captured in the clay as a potential eternal record." (Jousse 2000:148)

See also Jousse 2000: 68, 69, 76, 77, 81, 82, 83, 129, 131, 136, 145, 146, 150, 166, 168, 175, 196, 213, 249-250, 263, 305-306, 366-367, 389, 394-395, 398, 583, 583, 584, 585, 586, 586, 587, inter alia.

□ **Mimogram - mimographism - mimoplasm - mimoplastism (Operative) - mimoplastist** [mimism] [miming] [mimodrama]

*Jousse accounts for the anthropological need to fix human expression in the modes of **Mimographism** and **Mimoplastism** - mimismic operating principles which imitate movement:*

- ***Mimographism** attempts to capture movement and sound and speech in two dimensions, viz writing or drawing, pictures or icons.*
- ***Mimoplastism** attempts to capture movement in three dimensions - the **mimoplasm** - the statue or carved replica of the action.*

Jousse coins terms specifically as follows;

- ***mimoplastism (Operative)** = the creating/ making of a mimoplasm*
- ***mimoplasm** = the object created as a result of the mimoplasticism = the statue or carving*
- ***mimoplastist** = the maker of the mimoplasm*

Examples of Usage

- "Feeling replete, and overflowing with mimemes, primordial man wanted to ensure that these mimemes extended beyond him in a fullness more *chosal*, and more concretely materialized than in **mimographism**. Instead of the designs in coloured dust on the walls of the caves, he took the dust that his feet kicked up. From it he fashioned a complete, upright facsimile, a model, that was based on all his limbs, that was modelled by his two hands, and that was refined with his fingers. He kept in play – derived from the law of mimism, more living than the law of **mimographism** - the law of **mimoplasticism**, or, to be more accurate, he allowed himself to be played by it. He wanted to become a creator. But to animate this heap of earth which he alone, among the other beings of creation, had been able to model with such realism, he lacked only one thing: *the Breath of the All-Powerful One*." (Jousse 2000:397)

See also Jousse 2000:150-152.

□ **mimismo-kinetism - Mimismo-phonetism** [mimism] [miming] [mimodrama]

*Human **mimism** is biologically imperative and manifests itself in two ways:*

- *as movement it is **mimismo-kinetism**;*
- *as sound it is **mimismo-phonetism**.*

Example of Usage

- “Thus we witness in each one of these interactions, as much through **Mimismo-kinetism** as through Mimismo-phonetism, the energetic explosions which make up Rhythmo-explosism, the Rhythm of Intensity, the form of rhythm which is basic and constant. In this Rhythmo-explosism, a Mimeme starts, explodes and vanishes, even as another Mimeme starts, in turn, exploding and vanishing, whilst, in turn starting another Mimeme which explodes and vanishes. And so on, indefinitely. This ‘flux’ or ‘rhythm’ of energetic explosions is perpetually, and tyrannically, imposed on the anthropos, from the first unconscious or conscious intussusception to the last unconscious or conscious replay, to be finally buried in that mysterious immobility called death. The metaphysical anthropos could say: ‘I have rhythm, therefore I am’.” (Jousse 2000:177)

□ **Mimismology - mimismologist - mimismiatry - mimismiatrist**

[mimism] [miming] [mimodrama]

Based on “The Laws of Mimism and *Mimismiatry*.” (Jousse 2000:147), Jousse regarded the study of mimismic behaviour in humans the proper and fitting perspective for the evaluation of the human condition, and a proper vehicle for the diagnosis and treatment of human psycho-physiologically indivisible ‘dis-ease’, given that macroscopic mimisms mirror the microscopic condition. He termed such studies and practices:

- *Mimismology* - the science of the nature, functions and phenomena of human mimism, and mimismical characteristics;
- *Mimismologist* - a scientist of the nature, functions and phenomena of human mimism, and mimismical characteristics;
- *Mimismiatry* - study and treatment of mimismic conditions - both healthy and unhealthy;
- *mimismiatrist* - a healer of mimismic disease.

Examples of Usage

- “The Creator creates as in a mirror. We are caught in a **mimismology** that plays out its realistic concretism constantly.” (Jousse 2000:583)
- “This is why I did not occupy my chair of Linguistic Anthropology - or better: of **Mimismological Anthropology** - until I and my science were fully developed.” (Jousse 2000:47)
- “This significant **mimismological** gesticulation becomes naturally more pronounced if the speaker is searching for words. We all recognise people who speak with difficulty, or foreigners who have an imperfect knowledge of our language, as most of their sentences start with words and tail off with variously expressive gestures.” (Jousse 2000:67)
- “The human being who remains a spontaneous *Mimer* is psychologically and logically inclined to consider and to conceive the beings around him according to his own image and likeness. He sees, rightly or wrongly, the universe as an immense and mysterious *Mimodrama* of beings similar to himself who ‘act’ on other beings. Some ethnologists have mistakenly called this actively imitated personification, this mimodramatic hominization, *animism*.

The Mimer perceives each of these animate or inanimate beings as adopting spontaneously a kind of ‘attitude’, as performing a sort of stable Characteristic ‘geste’. This stable geste - or Characteristic attitude - is, so to speak, *Essential* to the observed being. The geste, the Characteristic attitude appears

as a *substitute* for the essence of the being, that essence which all human intelligence seeks spontaneously even before it starts analysing its own manner of being.

When, therefore, the occasion arises to re-play the geste or the characteristic attitude, to express it or to *Mime* it - gestually - the different Mimers will almost all agree - instinctively - to choose this 'characteristic Mimeme' and make of it a kind of 'Gestual name' for the being in question. Here one sees how 'the name is the essence of the thing'; it is its 'Essential Action'.

Thus, the baby will be mimed significantly by the geste of *suckling* and will be '*the suckling one*'; the old man will be significantly mimed by the geste of *shuffling* and will be '*the shuffling one*'. And so it is that each being will have its 'gestual name', chosen, with delicacy and intuitive finesse from its most characteristic gestes.

And so there develops in the *whole human composite* of the Mimer a vast **mimismological** terminology of Corporeal Style, a terminology as rich and differentiated as his need for expression demands: each of the *interesting* beings of the universe will be 'expressed' within the human composite by its Essential Action." (Jousse 2000:69-70)

See also Jousse 2000:68-69, 70-71, 132-139, 162-171, 439-445, *inter alia*.

□ **Miqerâ' (also spelled Miqra) - Miqerâ' and midrâsh**

[Qur'an] [targum] [Tôrâh] [mâshâl]

Jousse explains the relationship between the *midrâsh*, the *mâshâl* or parable (also referred to as the proverb), the *miqerâ* and the use of old formulas for the creation of new ones in rhythmo-catechistic milieus as follows:

- "While dealing with Rhythm-catechistic Pedagogy, we should note an important but anthropologically normal phenomenon: this 'detailing' **midrâsh** always tends to take on a formulaic structure which is identically repeated when the same explanatory need is felt elsewhere within a Propositional Formula. It is a new formula set in an old formula.
But the explanatory **midrâsh** soon breaks out of the decoding proposition and acquires a relative independence. It then blooms, more or less amply, in the mimodramatic form of the *mâshâl* or parable. In the form of the parable, we encounter the full power of the living elaboration of the didactic formulae and modules of this Palestinian 'literary genre'. This was a genre which underwent, phase by phase and from as early as Esdras's time, prodigious development in the learned and familiar rhythm-catechistics of the Rabbis. We, who are so bookish, must never forget the singular influence of the guiding, shaping Rhythm-melody in the structural elaboration of the Propositional Formulae and didactic modules. The **miqrâ**, be it Hebraic or Aramaic, is not 'spoken' but is, rather, modulated psalmodically which is precisely '**miqrâic**' or 'Qur'anic'." (Jousse 2000:334)
- "The formulae of the encoding Targum were learnt by means of the *Miqrâ*, in other words, firstly by *Psalmic Reading*, and then by means of recitation of the Oral Aramaic transposition of the Hebraic formulae written onto the scroll of the Tôrâh. The formulae of the explaining Targum were learnt by means of the *Mishnâh*, in other words by the *Repetition-in-echo* of the Oral Aramaic explications of the *Midrâsh*. These formulae, although they also became quickly stereotyped and traditional, were not the word-for-word Aramaic equivalences of the Hebraic formulae written on, and read from, the scroll of the Tôrâh. They were not *Miqrâ* but *Mishnâh*. The encoding Targum was an intermediary between the pure *Miqrâ* and the pure *Mishnâh*.

To *miqrâise* and to *mishnâise* thus constituted two operations, individually distinctive and variously spaced. To these two operations can be attributed the transmission, from the abbâ, to the berâ, of the Palestinian familial tradition, in its written and oral entirety. These two memorisations were naturally facilitated by a traditional intonation: the *Miqrâ* was bilaterally balanced according to its

intrinsic rhythmo-psalmody, the *Mishnâh* was bilaterally balanced following its intrinsic rhythmo-melody:

	<i>a</i>	
	Any man	
<i>b</i>		<i>c</i>
who miqrâises		who mishnâises
without psalmody		without melody
	<i>d</i>	
	Of that man	
	the Scriptures say:	
	"And surely I have given them	
	Precepts which are not good"	

In the Palestinian ethnic milieu, the geste of reading was thus identified with that of reading the Tôrâh, of *miqrâising*. The berâ only learned to read in order to read the Tôrâh. It was therefore a familiar geste because it was performed daily in the family." (Jousse 2000:500-501)

See also Jousse 2000:213, 334, 358, 412, 501, 518, 520-521, 531, *inter alia*.

□ **Mishnâh - mishnaise - mishnaisation - Miqerâ' - rhythmo-catechism** [memory] [repetition] [fidelity] [Tôrâh]

Neusner identifies the *Mishnâh* as the "Memorised Torah, a text in the *rhythmo-catechistic* Oral-style tradition: "Judaism maintains that when Moses received the Torah from God at Mount Sinai, it came to him in two media. One was the Torah in writing. The other was the Torah "shebeCal peh" ordinarily translated as "oral Torah". But the Hebrew words mean "that which is memorised", hence "the memorised Torah". This book deals with the *Mishnah*, which is the first document of that part of the Torah that in Judaic myth came to Israel in the medium of memory, "the memorised Torah"" (Neusner 1985:1)

Neusner (1985) illustrates in minute and extensive detail the evidence that the *Mishnâh* was an incremental compilation from a number of centuries and sources, each being added summarily to that which had gone before without adaptation regardless of the syntactical and stylistic incongruities resulting from the process. Neusner (*ibid*) argues that this demonstrates that the oral text was rigidly fixed and sacrosanct and could not in any way be tampered with other than to add by way of illustration to create precedent. Neusner (*ibid*) further argues for the reliability of such a text because of its rigidity, but concedes that it is difficult to interpret because of the syntactic and stylistic incongruities which in turn created a need for an interpretative role in the understanding of the Torah, hence the *Miqerâ'*.

Jousse's comments include:

- "The mastery of a memorised lesson lies in its repetition, in what is called the *Mishnâh*. This is the true catechism: what the Teacher has recited, the Apprehender repeats every day" (Jousse 2000:305).

- "In our bookish language, the word '*catechism*' proves to be the most exact translation of the pedagogical term '*Mishnâh*' or 'oral-repetition-like-an-echo'." (Jousse 2000:217)
- "The word '*cat-ech-ism*' proves to be the most exact translation of the Palestinian term *Mishnâh*. It is the learning by echo." (Jousse 2000:313)

From *Mishnâh*, Jousse coined the terms:

- *Mishnaise* = to memorise rhythm-mnemonically 'by echo' - exactly and precisely
- *Mishnaisation* = the exact and precise rhythm-mnemonic memorisation of a text - 'by echo'.

Jousse demonstrates that the Rabbi Iéshou'a was familiar with the *Mishnâh* and its rhythm-catechistic Oral-style mechanism:

- "Rabbi Iéshoua was not an exhibitionist, and I use the word in its most radical context. He was a *Mimo-catechist* who mirrored and echoed all his Global and Oral gestes into his pupils.

The mastery of a memorized lesson lies in its repetition, in what is called the *Mishnâh*. This is literally the true *catechism*: what the Teacher has recited, the Apprehender repeats every day.

Our Bread of the world to come

Give us today ... "

(Jousse 2000:318)

Jousse explains the relationship between the *Miqrâ* and *Mishnâh* as follows:

- "In the Palestinian milieu the auricular geste was the pedagogical tool *par excellence*. Writings were not peddled there. Bibles were not distributed. That is the single most significant difference between our present scientific knowledge and Palestinian science. Their pedagogy did not depend on writing.

In the synagogue, *Sacred Scripture* was read by the *miqraïst* in the scroll's Hebrew; but it was understood by few, if any, in attendance. It was the *targumist*, the **Rhythm-catechist**, who immediately transformed the scripture into the living, comprehensible mode of the people, by translating it into Aramaic. I can attest that ninety-nine percent of the people in the Palestinian milieu, the paysans, apprehended all their traditional knowledge each Sabbath day solely by listening.

Iéshoua alludes to this pedagogical procedure when he repeats seven times to the crowd, in his **Rhythm-catechism** on the mount, the initial formula of the seven recitations: "You have heard that of old it was *spoken* to the elders." He has a sound reason for not saying: "You have *read* .. "".

On the other hand, when a Scribe rises to put Iéshoua to the test and says to him: "Rabbi, what must I do to obtain eternal Life?", Iéshou'a in turn asks him: "What has been *written* in the Tôrâh? What do you *read*?" This, I feel, clearly spells out the classical distinction between '*Miqrâ*' and '*Mishnâh*' in the Palestinian milieu, i.e. *Miqrâ* - what was 'proclaimed' from the inspired Hebrew text and recorded in writing, and *Mishnâh*, the Targum - what had been *encoded*, repeated 'orally like an Aramaic 'echo', without being written down'. Hence the pedagogical maxim so familiar to the rabbis:

b

What has been given in writing,
is not to be handed on by mouth

c

What has been given by mouth,
is not to be handed on in writing

(Jousse 2000:358)

Jousse identifies the *rhythmo-catechism* as an anthropological Oral-style tradition:

- "While the Druid instructors were handing on their lessons in this very 'rhythmo-catechetical form' in ancient Gaul, the *Abbâs* or *Rabbis* or *Mâris* were simultaneously 'traditioning' their lessons to their *Berâs* or *Talmid* or *Abdâs* under the very same form, in Palestine. In our bookish language, the word 'catechism' proves to be the most exact translation of the pedagogical term '**Mishnâh**' or 'oral-repetition-like-an-echo'.

The *Abbâs* or *Rabbis* or *Mâris* were mishnaïsts, catechists, and more specifically, *rhythmo-catechists*. I analysed their traditional pedagogical method anthropologically in *Les Rabbis d'Israël*." (Jousse 2000:217)

- "Therefore, **Mishnâisation** and Druidism correspond in this instance because of their mnemonic signification and their utilisation of the Laws of Memory. Is not "To repeat in echo" (*shânâh*) the only true way "To know in depth" (*druid*). " (Jousse 2000a:8)

□ **Mnemo-melodism - mnemo-melody**

[rhythmo-melodism] [rhythm] [Rhythmism] [memory]

This term is not used in Jousse 1990/2000, but the sense and the interdependence of memory and melody and the relationship with rhythm-melody is conveyed below.

Examples of Usage

- "All the living, knowing and quivering mechanisms which we are in the process of observing have one aim only: to allow human Memory to transmit tradition with that fidelity which in Palestinism is truth – and this, without involuntary additions or suppressions. ... To voice the truth is to *ex-press* generosity and thus adaptability. ... In our milieu of Written Style and of musical art each composer-musician invents his most personal possible leitmotiv for the subject at hand. In the Palestinian milieu however, as in all Oral-style milieus, it is the Semanteme of each formula which implies by its Semantico-melodism the recall of a traditional formula from the past – without any book reference. There is thus, transmitted from generation to generation, a Semantico-melody for each formula of the historical genre, the genre of the parable, of the apocalypse, etc. Inexhaustibly, Memory is a memory which indicates the verbal textualisation in its global realisation. Rhythmo-melodism is then essentially intelligent and memorising. It is not algebroised into musical and artistic art.

The logical and the melodic rediscover their indivisible unity in the living memory of the Oral-style traditionist" (Jousse 2000:195-196).

□ **Mnemonic Laws - Mnemonics**

[Rhythmism] [Mimism] [Bilateralism] [Formulism] [rhythmo-melodism] [rhythmo-mime] [balance] [parallelism] [Oral Style]

Jousse identified the four guiding principles which together enable memory, and therefore learning and understanding and their expression within and between humans: Mimism, Rhythmism, Bilateralism and Formulism. Jousse termed these 'Laws' and identified their occurrence psycho-physiologically in all humans regardless of ethnic identity.

- **Mimism:** Jousse described the *anthropos* - the human - as an indivisible complexus of geste, a psycho-physiological whole being. The geste is an impulse that is played into the human - im(n)-pressed - by the surrounding environment, which the human then 'replays'. This playing and replaying is what Jousse dubbed '**mimism**'. Jousse recognised that this is a form of imitation, but is

loth to use the word 'imitation' because his concept of the phenomenon extends beyond that of Aristotle with whom we associate the term in current literature. Jousse was particular to note that '**mimism**' is not 'mimicry' in any sense as the former operates at a deep level within the human fibres, while the latter implies superficial copying. He distinguishes between these two notions yet further when he notes that many species of animals are expert mimics but none of them ever operates the complex mechanics of **mimism**. Jousse further identifies that the human has the capacity to operate **mimism** instinctively, intelligently and intuitively. Jousse identifies that instinctive learning - such as that in the neonate - operates like a mirror reflecting the mimismological operations repeatedly so that they rise into conscious intelligence. Jousse also notes that the human species' capacity to learn is the intussusception or imbrication of this **mimism** into the fibres of the whole being. This mimismological learning becomes memory and understanding when it interacts with the other **mnemonic** principles or laws: Rhythmism, Bilateralism, and Formulism. These processes are self-reinforcing with continued use and practice.

- **Bilateralism:** Jousse identified that the human is naturally balanced. Physically humans have a right and left side, a top and bottom, and a back and front allowing them to move from one to the other in a rocking balancing movement. Humans have two hands which allow them to 'weigh' things up and so 'think'. Humans experience binary patterns of emotions: joy and sorrow, love and hate, excitement and boredom, elation and despair - each of which would be meaningless without the other.

Jousse notes that this bilaterality is used co-operatively with rhythm, to further reinforce rhythmic performance of a wide variety of daily tasks which require both physical strength and skill, and the capacity to understand, learn and remember. He notes the way in which children choose to learn rhythmically and out aloud in a balanced sing-song way. He observes the same sort of behaviour among the Islamic faithful when reciting the Qur'an: they sway back and forth rhythmically balancing their reciting as they chant. He observes the same sort of behaviour among those praying at the Wailing Wall in Jerusalem. He also notes that the orally recorded accounts of cultural and social conventions are similarly bilaterally balanced in binary and ternary fashion in a wide range of ethnic milieus.

Jousse identified three intertwined aspects of **Bilateralism** which inform the functions of understanding, recording in memory, and expression of knowledge in humans:

Creating **Bilateralism** - accessing knowledge by tri-phasic interaction with the balanced cosmos
for understanding

*Regulating **Bilateralism** - recording knowledge in visceral memory as the oral socio-cultural archive - 'the science of the oral ethnic milieu'*

*Reciting **Bilateralism** - expressing knowledge in balanced rhythmic recitatives to inform the tri-phasic interaction with the cosmos.*

- **Rhythmism:** Jousse identified the essential rhythmic nature of the order and logic of man and his environment, and the 'ordering-logicising' role that all rhythm plays in all the anthropos's activities both voluntary and involuntary. He also observed the natural dependence on the principle of **Rhythmism** in a wide range of ethnic milieus and expressive human behaviours. Jousse recognised the dynamo-genetic nature of **Rhythmism** and its role in the subtleties of human expression.
- **Formulism:** With rhythmism and bilateralism interacting with each other and informed mimismically, **formulism** is a natural progression. Any rhythmical chanting very quickly suggests a series of patterns or formulae which become conventionally structured through constant and repeated use. Formulae can then be mutually substituted in a variety of structures dependent on the semantic and narrative demands of the performance item. The **mnemonic** Oral-style performer strings the formulas together in uniquely difference patterns every time s/he performs. The artistry of the **mnemonic** Oral-style performer is measured to a large extent in terms of the creative arrangement of the formulaic phrases. These formulaic phrases or cliches become traditionally prescribed and **mnemonic** Oral-style performers are able to recite hundreds if not thousands of these formulas, which remain unique to their culture while still retaining their anthropological essence.

Mnemonic recitative formulism operates as a product of the energies of Bilateralism and Rhythmism. As the 'balance' and 'rhythm' interact, 'formulas' of expression manifest becoming ever more refined through millennia of dynamic human corporeal-manual and laryngo-buccal repetition.

Examples of Usage

- "Deported to Buchenwald and cruelly deprived of paper and pencil, Reverend Leloir learned more about the **mnemonic laws** of Oral Style in a few months from his own throat than years of study of printed technical works on the subject could have taught him.

Unfortunately - or fortunately - not all Palestinizing adults were given this opportunity - 'by the efficacious grace of forced labour' - to return to their deep-seated childhood potential. But they might just have had a chance, in the course of their scientific career, somehow to secure the crumbling clay of their early childhood training on the solid rock of the Galilean tradition. Even then, however, the process is the reverse of the healthy pedagogical method advocated by Iéshoua: first the Rock, then the Clay.

I have built my anthropological method on this solid rock. In this way, I have learned how, two thousand years ago, accompanied by a dozen Galilean artisan-paysans, a simple Galilean artisan-paysan won a pedagogical Civilising war." (Jousse 2000:51)

- "I cannot say it often enough: without knowing the theory, Israel acted thus because the mounting and triggering of the mechanism of Memory required the movements of the body. It is to that instinctive **mnemonic** system that the rhythmised balancing of the Tôrâh owes its preservation in the Synagogue.

Without balancings, it would have been impossible to recite it in its entirety as is done by the Rabbis and the Razis. Let us not forget that those who officially read the Tôrâh, must still today psalmodise it without a mistake, without an hesitation, not even over a comma. Those present, who follow the words in books, challenge the recitation at the slightest faltering. At the third faltering, the chanter is disqualified. But until the discovery of the psycho-physiological causes and the **mnemonic** effects of the Law of Parallelism, Israel balanced itself without knowing why.” This led, in the last century, to the very tardy revolt of these scribes against the monotony of the traditional balancing of isosyllabically parallel hemistiches; the logical aftermath of which, shortly afterwards, was the advent of rhymeless free verse, the perfect ‘enemy of memory’. Thus the **mnemonic** and mnemotechnic Oral Style of our Druids and *Trouvères*, abandoned and scorned for centuries by the intellectual elite, has found refuge in our popular songs where it awaits its pedagogical rehabilitation.

... in the balanced ‘elements’ of traditional melodies, the oral propositional balancings of which still animate, and ensure that they are rhythmo-pedagogically transmitted by memory. Stripped of their balanced verbal elements, the living melodious balancings have become our instrumental music, which is becoming progressively algebrised. (Jousse 2000:92)

□ **Mnemotechnical devices**

[call words] [encoding] [memory] [Oral Style] [Rhythmic Schemas] [pitgâmâ]

Mnemotechnical Devices operate mnemonically and creatively at the same time.

*Mnemonically, the rhythm-mnemonic Oral Style is a reliable record because it applies the Mnemonic Laws of Mimism, Rhythmism, Bilateralism and Formulism in the form of the **Mnemotechnical Devices**. Jousse coined specific terms for **Mnemotechnical Devices**, to emphasise their intrinsic and original oral-aural Oral-style nature, and distance them from an association with literary and poetic devices which tainted and distorted their operation and application.*

Creatively, the rhythm-mnemonic Oral Style informs improvisation with a memorial bank of previously impressed elements, which Jousse called the ‘living dominoes’ and their ‘textual atoms’. These last, as their referred term implies, are constantly in oscillating registering motion in the visceral memory of the Oral-style reciter and therefore available for use in improvisation.

*The principles underlying the operation of all **Mnemotechnical Devices** are the Mnemonic Laws, which implies repetition of one kind or another. The nature of the element being repeated establishes the manner in which the mnemonic principle is realised:*

- *Repetition by mimisming: this means that the geste previously existing in the universe of the anthropos is ‘received, registered and replayed’ mnemonically at a number of levels simultaneously, such as ...*
- *Repetition of balanced, rhythmic and formulaic structure of the whole recitative:*
 - *as in the construction of all Oral-style expression of what we term (in the literary sense) epics, ballads, genealogies, myths, legends, histories, parables, proverbs, songs, praises, hymns, elegies, odes, bhajans, mantras. Regardless of ethnic origin, the repetition of*

structure acts as a mnemotechnical device operating on the anthropological principles of mimism, bilateralism, and formulism. Such construction can also include:

- repetition of an impressed geste from the universe, such as that which manifests in onomatopoeia where the essence of the geste is mirrored in the expression of the geste;
- the coining of new catchy gestes which effectively mirror dynamic events and incidents.
- repetition of a part of a recitative
 - as in parallelisms and balancings manifest in Rhythmic Schemas which appear as
 - pivots (regular repetitions of single pitgâmâs),
 - binaries (pairs of balanced pitgâmâs),
 - ternaries (trios of balanced pitgâmâs);
 - calling and clamping mechanisms which manifest in
 - frames where the rhyming pitgâmâ (proposition or word-like entity) is repeated at the end of the first and last lines only;
 - annomination where the pitgâmâ is repeated in regular or random rhyme throughout the recitative, eg “Forgive us our trespasses as we forgive them that trespass against us”;
 - key-words which will frequently be repeated or woven into other mnemotechnical devices,
 - calling and clamping pitgâmâs which are very like keywords but which are used deliberately ambiguously to enrich the meaning of the performance;
 - countdowns where the numerical sequence establishes the order of the narration;
- repetition of a part of a pitgâmâ
 - as in the repetition of vowel sounds to create ‘avocalisation’, ‘clamp-rhymes’ or ‘call-rhymes/words’ throughout the recitative (and also referred to as assonance incidentally);
 - as in the repetition of consonant sounds to create ‘aconsonantisation’ or ‘clamp-sounds’ throughout the recitative (and also referred to as alliteration incidentally);

Jousse uses the following terms interchangeably:

- Annomination or clamp-words: repetition of a word within the recitative.
- ‘avocalisation’ or Clamp-rhymes: repetition of vowel sounds, known as ‘assonance’ in literary terms.
- ‘aconsonantisation’ or Clamp-alliterations: repetition of consonant sounds, known as ‘alliteration’, in literary terms.

Encoding of the **Mnemotechnical Devices** is the immense challenge that the Metourgemân-Sunergos had to meet in the extra-ethnic diaspora of the Besôrâh.

Examples of Usage

- "We are at present totally ignorant of the great laws of a truly *human* anthropology. Who will study all this from the point of view of Memory and of **Mnemotechnics**? Which genius of the word will embark on the study of these laws in order to compose learnable texts for children? Such texts will not be made of 'verse', but of very short propositions that balance and re-energise life and learning. No more than one thinks in words, does one compose in words, but in propositional and balanced ensembles. Why balanced? Phonetics, the science of sounds as they are shaped and formed by the laryngo-buccal muscles, cannot possibly explain this. There is no justification for the balancing imperative if it occurs only in the mouth. But these ensembles have a compelling obligation to balance if their elaboration is of necessity initiated by the entire organism and then simply transposed, in their balanced form, onto the laryngo-buccal muscles." (Jousse 2000:293)
- "Moreover, each *guslar* develops his own personal genre: one specialises in the history of Marko, another sings the praises of the heyduck. In addition, everyone creates a sort of personal oral and **mnemotechnical** catalogue: the individual arranges his 'provision' of clichés in a manner of a litany or of a didactic rosary, comprising the opening recitatives of the various recitations." (Jousse 2000:39)
- "We will encounter frequent **mnemotechnical** repetitions, but we should be wary of mistaking these for 'dittographies' or for 'glosses by unskilled reciters'." (Jousse 2000:41)
- "The misfortunes of the Oral Style are well-known in the ethnic milieux of our Written Style. We can assume that at some point in history, writers, fortuitously gifted with intellectual brilliance, graphically and slavishly imitated the traditional balanced forms of the Oral Style. Even as they did so, it is conceivable that they no longer truly understood the full significance of the psycho-physiological and mnemonic nature of these monotonous balancings **mnemotechnically** linked by rhyme. In these rhymes they sought, and therefore found no more than aesthetic pleasure, of which they inevitably and predictably soon tired." (Jousse 2000:92)
- "A lay-man of *our* ethnic milieu might be surprised to find so much complexity embedded in so much simplicity. Suffice it to remember that certain Hebraic *Lamentations* of Jeremiah, which seem so simple, present analogous **mnemotechnical** processes. They are 'computationed' and structured by initial alphabetic articulations and by imbrications, through clamp-words of which some are successive, and others are symmetrical with the centre." (Jousse 2000:492)
- "Let me admit at once, regretfully, that it is not always possible to *rhyme these semantic balancings* phonetically in French because our French endings are so variable. The very opposite is true of the Aramaic tongue where morphological endings coincide identically with grammatical functions. This makes rhyming, not only easy, but unavoidable. While rhyme at the end of, or even within, the semantically parallel balancings in Aramaic was at first spontaneous, it was later prized for its utilitarian and **mnemotechnical** qualities, features strongly favoured universally in the popular Rhythmo-catechesis." (Jousse 2000:219)
- "The same **mnemotechnic** laws were similarly at play in oral historic compositions. These were pedagogically structured in Aramaic according to Rabbi Iéshoua's Talmid so that any elements of doctrine and superior recitatives, which they had memorised from the mouth of their catechist Rabbi, could be inserted." (Jousse 2000:349)

See also Jousse 2000: 220, 259, 264-265, 421, *inter alia*.

□ Music - musician - musical

[rhythmo-melodism] [mnemo-melodism]

Jousse made a clear distinction between '*music rendered by an instrument and not ensuring mnemonic support*' and '*melody/music with immediate laryngo-buccal rhythmic expression and therefore having*

mnemonic consequences'. He uses the term 'music' in both contexts, but only 'rhythmo-melodism' and 'mnemo-melodism' in the latter.

Examples of Usage

- "It is clear that our language and **music** focus the young ear too exclusively on the voiced algebremes of signs instead of allowing it to become supple through the auricular Mimemes of real sounds. We are utilitarians, artists with tunnel vision, and impatient to teach the child the social labels for things and the serial notes of our **musical** scales. In so doing, we fail unfortunately, to make him hear the characteristic timbre of other sounds. Because the socialised word and the algebrosed note are so easy to access, these soon kill any spontaneous curiosity about the concrete sounds of the wider and truer reality.

Both intellectually and aesthetically, the unpredictable harmony of the sounds of nature are no less educational than the stylised harmony of the notes in an orchestra. Did Aeschylus's ear not render unforgettable 'the infinite burst of laughter of the ocean's waves'? The sounds which a human ear has already heard may be pleasing, but how much more pleasing would be those which no ear has yet managed to hear? What is harmonised in the wider reality of our world is far richer than our limited human lexicon and more subtly nuanced than our structured and orchestrated **music**." (Jousse 2000:93)

- The real problems arise when we teach the child prematurely how he is going to read, write and play empty sounds. The young human being needs, simultaneously, to disassociate pure **music** from the word and anthropologically Rhythmo-mime and -melodise meaning, in the same slow transitions that were no doubt necessary for young humanity engaged in a similar process.

Once he has mastered the complex and living lyre of his own body, the Child will master, playfully, the most algebrised techniques of our inert **musical** instruments. His **musical** hand will make all things **musical**." (Jousse 2000:98-99)

- "These two lines are accompanied by a drawing, expressing deep melancholy, and by a '**musical** gloss' inspired by the text. What a wonderful topic for a researcher who is both a psychologist and a would-be **musician**. If we repeated such exercises often enough, we would soon be able to re-play our ocular and auricular gestes with precision, and create our own inner-voiced cinema." (Jousse 2000:102)
- "There is no need for pedantic studies in written semantics. Semantico-melodism is revealed in spontaneous semanticism and in spontaneous melodism. That is why we tend to say that both the paysan and the child speak in a sing-song fashion.

When children are immersed in dead **music** before being allowed to play out to the maximum their oral styling in living the melodising and echoing of the real sounds that are around them, then clearly, those children's individual and personal development has once again been forgotten. For the sake of its inestimable value to the life of the individual child, I exhort all paysan mothers and paysan educators: banish **music** for many years far from the child. It is relatively easy to pass from concrete Semantico-melodism to algebrosed **music**. It is almost impossible to pass from algebrosed **music** to concrete Semantico-melodism. That which lives in rhythmical echoes within the child's being very quickly becomes skeletal and reduced: that which is skeletal does not easily become a living body once again. Once the paysan child has become fully conscious of the wealth of spontaneity within him, he will create 'styles' and '**music**' far richer than anything inflicted upon him! If he can retain his identity, and if he can extend himself to grasp, as an adult, the laws of gestual and living Memory, he too will come to Semantico-melodise and Memorise the Global and Oral-style recitatives of the Galilean and Iéshouan paysan milieu, the paysan milieu 'which did not make **music**' and which 'did not write', but which rhythmo-melodised immortal recitations. What needs to be studied at a level far deeper than I am merely touching on here, is the Semantico-melodism of the Oral-style tradition of the Galilean paysans. Traditional Semantico-melodism and that which aids paysan Memory and intelligence are but one and the same living, vivifying thing." (Jousse 2000:193-194)

See also Jousse 2000: 39, 87-88, 91-92, 99-100, 103-105, 162-163, 185, 191-192, 194-195, inter alia.

“NNNN”

□ Nabi - prophet

[Septuagint] [breath] [miming] [concrete] [Palestinian ethnic milieu]

*“The Nabis who are ‘under the Breath’ both see and hear; and we will also explore the wonderfully insufflated rhythmo-catechisms of the **Prophets**.” (Jousse 2000:124)*

Examples of Usage

- "I want to analyse the anthropological Laws of Memory according to the biological laws. We can witness the wonderful blossoming and application of these biological laws in the great **Nabis** of Israel. What is striking about the style of all these 'loud-speakers' of the Invisible One is, precisely, this balanced mechanism. Their teaching was not always mimodramatised, but it was always bilateralised." (Jousse 2000:255-256)

- "To understand it, we would need to create a sort of gestual semantics, in the same way as we have a linguistic semantics. But instead of placing the problem of living thought into the whole body, we enter into these Hebrew and Aramaean texts with our written philology. It is absolutely imperative for us to study the Anthropology of Geste and Rhythm and to enter into its concrete reality before we venture to make a home in the ethnic languages.

Then we see the great mechanics of the *Insufflation* appear. And we see the Breath of the All-Mighty giving life to the modelled earth:

And the Adâm-anthropos became a living throat.

As we see, by the Breath of his Word: "He spoke, and things held". The great creating Breath! The **Nabis** are 'under the Breath', whence the visions and the revelations ...

And these men were all thought of as being 'breathed' by the Invisible One, whether they were modellers or sculptors or Rhythm-mimers at the stage of global expression, or whether they were only reciters at the time when oral language became dominant. They were breathed by a mysterious Breath which drove them to act and to express." (Jousse 2000:142)

- "My in-depth studies have led me to hypothesise that the great primordial law which flourished in the Palestinian ethnic milieu, is *the* traditional milieu par excellence. It will therefore come as no surprise to discover that the great **Nabis** appear to have been eminent 'Mimers'. When they wanted to demonstrate that the town was to be destroyed, they took a clay pot and broke it. Was the kingdom to be divided up? The **Nabi** took his new coat and rent it in ten parts. "Thus will the city be destroyed ... Thus will the Kingdom be divided up". (Jousse 2000:139)
- "The **Nabi** who wanted to demonstrate to Israel that the oppression of a foreign potentate was terrible, took an iron yoke and a yoke of wood and he 'let himself be seen' to be crushed under this heavy and hard yoke." (Jousse 2000:298)
- "The mechanism of the Burden is therefore the recitation which one recites whilst bending and straightening up. This is why we will hear the Palestinians ask their **Nabis**: "Which is the Lifting of Iahôh?" And the **Nabis** will answer: "It is you who are the Lifting of Iahôh." Playing on the twofold meaning of the word 'burden-recitation':

It is you who are such a burden to Iahôh
that he can lift you up and throw you out
and then you will not last."

(Jousse 2000:303)

“OOOO”

□ objectivity - objective - subjectivity - subjective

[discovery] [microscopic - macroscopic] [Laboratory] [anthropology: dynamic] [research orientation]
[research methodology]

Jousse maintained that the proper focus of anthropological investigation was the Anthropology of Geste and Rhythm - the vital and dynamic gestual and rhythmic expressive behaviours of all and every living human being, rather than the inert evidence - fossils, skeletons and artifacts - of human beings who lived in past times. He maintained that the most pertinent and immediate of anthropological studies was the study of the self which required an awareness of the 'Real' - the inner 'microscopic' reality - of the self. He then demonstrated that the microscopic reality of every human being is his/ her memory, and that such human memory is constituted of all and every visceral imbrication, both conscious and unconscious, and both pre-natal and post-natal, implying the possibility of memory of the genome, past incarnations and the higher self. He then demonstrated that human memory was the product of the Mnemonic Laws, which were intrinsically measurable, from which it followed that the operation of the Mnemonic Laws in the human being were measurable in principle, if not always in practice. Jousse attributed the limitations of such a study to the limitations in human capacity to observe the human psycho-physiology microscopically. Jousse followed the developments of technology with keen interest applauding the development of instruments that could measure operations of human psycho-physiology, both microscopically and macroscopically. At the same time, Jousse demonstrated in the Laboratory of Rhythmo-pedagogy that microscopic awareness of human impression and expression was a potential, if limited, possibility with the development of sensitivities and capacities for objective awareness of the biological activities associated with memory, viz. the Mnemonic Laws. Therefore awareness of 'self as subject' was objective when it examined, microscopically and macroscopically, the biological operations of the Mnemonic Laws which constitute the objective scientific ontogenesis of being human. Thus he argued "All objectivity is subjectivity." (Jousse 2000:25)

Examples of Usage

- "I will speak constantly of conforming with what is **objectively** real. What then is this **objective** reality, independent of anthropological **subjectivity**? What is this Cosmos which is the focus of my ceaseless investigations?

Strictly speaking, I must admit that I have no idea. What is Real is essentially inaccessible to me. Externally, there are only vibrations which are received *ad modum recipientis* – "after the manner of the receiver". To know is to 'intussuscept', which leads to consciousness, and it is this bringing-into-consciousness which is science. Dispassionate external observation of one's inner self is an impossibility. However, while it is true that the Anthropos cannot know the *whole* of anything, he can know something about this *whole*."(Jousse 2000:110)

- “The Anthropology of Geste is synonymous with the Anthropology of Mimism, which is no longer an inert instrument for the analysis of man, and reveals, in effect, a whole experimental laboratory to us. Man becomes aware of man: the experimenter is simultaneously the experimented. Man is no longer ‘this unknown’: he becomes his own discoverer. The only person one can know well, is oneself. But to know oneself well, one must observe oneself thoroughly. The true laboratory is an observation laboratory of the self, so-called because it is difficult to learn to see oneself. That is why it is necessary to create what could best be called ‘Laboratories of awareness’. While we will never be able to step outside of ourselves, yet, thanks to Mimism, everything that is re-played through us, is within us. All science is awareness. All **objectivity** is **subjectivity**.”

The true Laboratory is therefore the Laboratory of the self. *To instruct oneself is to develop oneself*. Only the individual can know himself, whence today the ever-increasing awareness of the role of *living memory* and of its omnipresent adjuvant, *rhythm*.” (Jousse 2000:25)

- “That is why, following in the footsteps of my masters, Janet and Dumas, who were psychologists of human behaviour, I have created the Anthropology of Geste and Rhythm, the dynamic synthesis of my **objective** observations.” (Jousse 2000:113)
- “I worked assiduously in his laboratory at the *Collège de France* and I was able to observe in experiments, how quickly a sound evolves from mouth to mouth. How could we rediscover sounds which are recognisable, analysable, indisputably observable, going back so many millennia? It is not possible. But, by relying on **objectivity**, it is possible to understand why it is not possible. **Objectivity** is always imperative! Jousse 2000:163-164)
- “The cinematograph, the phonograph and the marvellous recording apparatus of that much lamented genius, Abbé J.P. Rousselot, Professor of the *Collège de France*, have all contributed through their **objective** and experimental precision to this research – which was complex, as is everything that touches upon life.” (Jousse 2000:31)
- “I have also relied for the greatest possible degree of help on all those modern scientific techniques which have, fragmentarily but experientially, touched upon the complex problem of human gestual expression. It is important that physiology, neurology, rhythmology, anthropology, psychology, psychiatry, phonetics, linguistics, ethnology, etc., with their respective methods and more or less perfected tools (movie film, phonograph records, recorders of every kind), collaborate with each other. To the **impartial** observer, these disciplines provide factual information that is rigorously void of every **subjective** influence.” (Jousse 2000:61)
- “Only when this series of volumes has been published, will I be able to say: ‘I fought the good fight. I adhered steadfastly and faithfully to the fundamental Palestinian texts.’”

The methods by which I preserved them are so **objective** that they have been adapted even by Palestinizing priests who have left the Catholic Church. This latter point begs the question: “How is it that those learned priests felt constrained by their scientific work to abandon that which they at first held to be the truth?” It is perhaps not unrealistic to venture that their initial pedagogy lacked the necessary scientific depth. Instead of experimental training they were given an overly sentimental education.” (Jousse 2000:50-51)

- “When the Latin peasants of old wanted to indicate, in the phase of Propositional Geste, the animal which goes [*ool ool*] like the owl, their Laryngo-buccal muscles articulated what our lifeless graphics represent as: [*ul-ul-a*]. How was it really pronounced? Could one mimismologically hear in it the sonorous Mimeme of the bird cry, in which melodic pitch had primacy over energetic intensity? At what precise moment did this primacy change? Rhythmo-vocalism is a constant source of ambiguity!

But a present day grammarian who writes on lifeless paper, does not carry out such mimismological analyses, which he would consider a waste of his precious bookish time, in any case. He will simply print *ul ul a*, ‘drawing’ on the first syllable a graphic ‘accent’ in which the meaning of the word ‘accent’ hardly echoes ‘the accentus’, that bird song which goes [*ool ool*].

This is, nevertheless, how the accent in Latin is marked on a number of church hymns today. One can undertake aesthetic and anachronistic psalmodies on these graphic drawings, but then we would no longer be questing meaningful **objectivity** as an adjunct to Memory; rather, we would be immersed in emotive **subjectivity** as the adjunct to sentiment." (Jousse 2000:187)

- "Current psychological research is truly **objective** and properly orientated only if it is focused on the child and the individuals of those ethnic milieux closest to nature. All such works on the psychology of the child and more spontaneous peoples are the richer for being less bookish and more focused on active life and are, in some instances, of the highest quality. These new psychologies, particularly the ethnic and the pedagogical, should henceforth lend each other a mutual helping and enlightening hand." (Jousse 2000:29)
- "As for me, I remain vitally aware and alert to the **objective** facts of formulaically targumic rhythm, Paulinian as well as Iéshouan." (Jousse 2000:54)
- "We cannot really speak about *the* rhythm used in a phrase without specifying *which* rhythm we are talking about. What is more, a technician dealing with rhythm should never forget to think about the pronunciation of each reciter. Real rhythm, or more exactly, real rhythms are those which each Laryngo-buccal apparatus imposes idiosyncratically and concretely upon the series of propositions which it articulates, intensifies, modulates, balances, and so on. This is the concrete idiosyncrasy which generates the significant **subjective** differences manifest when two people recite a single Rhythmic Schema in an expressive, intelligent and affective way. Such differences can be observed scientifically." (Jousse 2000:188)
- "This present work will simply draw together quotations from specialists. I will take the liberty of connecting the quotations with phrases (between square brackets) which are essential for the clarity of the work as a whole, without distorting the thought of the authors concerned. These quotations are intended to convey as **objective** an outline as possible of the studies in experimental and ethnic psychology which I have been pursuing for the last eighteen years. My research has dealt with 'rhythmic verbo-motor memory', with what my professor at the *Collège de France*, Dr Pierre Janet, would have called the 'psychology of recitation'." (Jousse 2000:54)
- "If in the investigation of reality, it is necessary to protect ourselves with jealous care, it is equally indispensable to know how to get help from other researchers as jealously individual in their research. One is drawn back towards unified and **objective** discovery through this multiplicity of individualisations. Indeed, such **objective** conclusions could only have been reached by observers following an independent method of observation. This unanimity in the unity of **objective** research is of a completely different nature to that of the verbal agreement of so many human 'parrots', who repeat the same common-places because they all learnt them from the same books." (Jousse 2000:55)
- "The capacity of natural human vision is not sufficiently acute for the **objective** study of the psychophysiology of human gesticulation. The human visual capacity varies constantly, depending on the construction of our optical lenses and on the varying individual capabilities of our visual recording and amplifying equipment." (Jousse 2000:60)
- "Clearly, everything I have said so far has to do exclusively with the actions and interactions of the visible world. But man is a far too profoundly 'spiritual' being to waste away, imprisoned in the Cinemimage of the visible world. I keep on repeating that man is a composite of flesh and spirit. He is therefore a being for whom 'the invisible world exists.'"

While the material, concrete gestes at Man's disposal are doubtless abstractively intellectualized, they remain nonetheless mimismological and **objective** transfers of the visible world; this notwithstanding, man will nonetheless strive to Mime the actions and interactions of the invisible world through the intermediary of his corporeal-manual being. Man senses, moreover, that this is more or less how the beings of the invisible world proceed when they, in turn, try to reveal themselves to him. It is logical indeed that they can only do this by making the normal, ordinary 'actions' of the visible world 'act'

See also Jousse 2000:320, 447-448, 584-585, 127, 133, 87, 61, 67, 68, 72-73, 74, 58-59, 30-31, 33, 34, 34-35, 53, *inter alia*.

[targum] [Esdras]

Jousse distinguishes between the Targum of Onkelos/ Akilas - an Oral-style text put-into-writing - and that of Aquila (and also those of Theodotion and Symmachus) by pointing to the latters' "characteristic unbroken consistency of writing - of sustained literate-ness, as it were" (Jousse 2000a:5).

[corporage-manualage] [global]

Example of Usage

- Speech has lost all of its former powerful creative force. It is, to us, simply a *flatus vocis* – a blast of voice. On the other hand, I have seen that in a great number of ethnic milieux, **Oralism** was never able, nor ever aspired, to be separate from **Globalism**. This **global expression** traditionally manifests itself in the essentially concrete and purely pedagogical liturgical genre.

- “Then, there are the traditional intensifications which the rhythm of our mother tongue imposes automatically and in spite of us, on certain syllables of our speech. In addition, there is the vital and spontaneous recurrence of energetic explosions in the laryngo-buccal gesticulation, which Rousselot very ingeniously has shown us. When he pronounced, with an even intensity and length – or so he thought – each one of the syllables of the following series:

he observed that the speech apparatus had objectively recorded, unbeknownst to him and in spite of him, the intensifying and lengthening rhythm of the explosions of vital energy:

so that we have explosions which happen at *biologically* equivalent intervals. Thus, regardless of our inclination or will, we cannot escape these deep pulsations of life, these biologically equivalent returns. We might even label them metrical, and try, in vain, to make them so, for it follows that these periods of an artificially regularised rhythm in a living being are never *mathematically* metrical, as they would be in a metal apparatus – and even that is questionable. These rhythmical returns are those of a **global** phenomenon which causes the whole organism to respond to greater or lesser intensities of rhythm, according to a greater or lesser sensitivity, and which forces it to mark the ‘tapping of the foot’ (*pous*) which the Greek rhythmers knew so well. One can thus understand why the rhythmmer has his ‘feet’ in his ‘mouth!’ Here again **anthropological globalism** is inseparable from **oralism**.” (Jousse 2000:178)

- “**Oral Style** is holistic and vital, filled with gestes, rhythms, and melodies, because it is suffused with organic pulsations. Yet, the studies which are published from time to time on this topic warn us habitually that the subject broached in the **oral** system, is ‘**Oralism**’ and not ‘**Corporealism**’. We must remember that young people engage the field much more easily through the latter, for their organisms are more profoundly attracted to holistic expression. How difficult it is to identify a sound made by the mouth from a sheet of paper! And for those whose primary focus is the mouth, how difficult to access on paper the re-play of their whole bodies! This is why I have demonstrated insistently that this whole question of Parallelism only really makes sense when the body balances holistically.” (Jousse 2000:297)

□ **Oral style - Oral-style tradition - Oral-style ethnic milieu - Oral Tradition (Palestinian) (Galilean) (Gallic)**

[Spoken Style] [compose] [Palestinian ethnic milieu] [book/s] (Written-style ethnic) [Gallic oral ethnic milieu]
 The full title of Marcel Jousse’s ‘*The Oral Style*’ published in 1925 was ‘*Style oral rythmique et mnémotechnique chez les verbo-moteurs*’ (*The Rhythmic and Mnemotechnical Oral Style of the Verbo-motors*) which signals Jousse’s identification of the **Oral Style** as a mnemonic mode of anthropological expression characterised by the principles of Mimism, Rhythmism, Bilateralism, and Formulism. In the opening lines of ‘*Memory, Memorisation and Memorisers in Ancient Galilee*’, Jousse identifies the **Oral-style ethnic milieu** as “essentially a **milieu** of teaching and learning.” He differentiates between

- ‘**Oral Tradition**’ - the socio-cultural archive that is passed down from generation to generation other than in scribal writing.
- ‘**Oral-style tradition**’ - the mnemonic and mnemotechnically supportive mode of gestual-visual/ oral-aural expression which is used in **oral milieus** for the recording of the socio-cultural archive. Jousse points out that while **Oral-style ethnic milieus** are not without scribal writing and the capacity to read, they privilege the non-scribal mnemonic mode of the **Oral Style** as the preferred mode of recording the socio-cultural archive. In such milieus writing is reserved for scripting the **Oral-style recitatives as memory aids only** which are not used for the recording or transmission of information.

Examples of Usage

- “The formulas which are characteristic of the formulaic **Oral style** are the inspired, definitive, linguistic accomplishment of hundreds and perhaps thousands of generations. Succeeding generations have worked daily to fashion ‘verbal tools’, that were, simultaneously, essential and obligatory, usable and practical,

for the dual purposes of the social expression of their own personal knowledge, and the **traditional** portage of all the knowledge of their **ethnic milieu**.

Each individual, man or woman, of this **ethnic milieu**, was trained daily by the community from early childhood, to apply himself, first to the memorisation, and then to the portage of **traditional** formulas. Next, depending on the extent of his aptitude, he trained himself to create personal combinations of these **ethnic** formulas. Thus he improvised, always with rhythmic melody, new, individual compositions which differed in literary value from his neighbour's accomplishments. The variations reflected the differences in intellectual superiority, and the individual mastery of the commonly used **ethnic** formulas, between neighbours.

In that **ethnic milieu** then, it was not the word that was 'the unit of measure' in expression, as is presently the case with us. It was the formula, and that generally propositional. There everyone improvised, more or less ingeniously, with the same **traditional** formulas, just as with us everyone writes, more or less inventively, with the same words" (Jousse 2000:371-372).

- "In the *Problème synoptique (Bibliothèque de théologie, Tournai, 1954)* L. Vaganay writes that "the 'Oral Tradition' solution is a lazy solution": the solution realised by the **Tradition of Oral Style** is a solution which would require the intervention and explication of the masters themselves of **Oral Style** - all of them and in all their diversity, from Moses to Shâouî of Giscala. For what has in fact to be accomplished is a resurrection centred in our memorising and reciting throats, if we are to clarify and understand the pseudo-problem of the synoptics. Adding to, and multiplying endlessly, a sevenfold file of inert and stifling index cards will most certainly not achieve the required end." (Jousse 2000:202)
- "In each **ethnic milieu** this living and active parallelism, which is simultaneously physiological, semantic, melodic and rhythmic, leads to a kind of 'patterning' of the musculature in a number of proverb-types. Let us take the example of an **ethnic milieu** in which the **oral tradition** has fixed some four to five hundred typical rhythmic schemas as models in the **oral** form. These models have been transmitted without any written record from time immemorial. To these models, the improviser will then adjust other rhythmic schemas of identical form - equal in structure, in the number of words, in rhythm, and even, if possible, with equivalent meaning.

The following is an example taken from the four or five hundred proverb-types of the Merina **Oral-style milieu**:

It is not the rain which comes little, little,
but this conversation of ours which is little, little.

In the lines of a improviser we will hear the following imitative rhythmic schema:

It is not the rice-fields of which the rice is little, little,
but this affection of us both which is little, little."

(Jousse 2000:35-36)

- "My reading, and the lectures I attended, helped me to understand better what I was told by colonial officers who had lived among, and understood, the Malagasy peoples, Arabs, or various African tribes, which have such a rich heritage of Corporeal or **Oral Style**. I avidly drank this all in. So it was that the explorers of Central Africa showed me that there were people who were extremely interesting from the point of view of **oral tradition**. And missionaries, too, from all parts of the world reported to me the facts of Corporeal-manual and **Oral Style** without knowing their underlying laws." (Jousse 2000:23)
- "Further probing into the psychology of a chosen **ethnic milieu** reveals several literary genres of **Oral style**: history, law, cosmogony, ethics, philosophy, theology, medicine, etc.- in sum: the entire science of this particular **ethnic oral milieu**. This science will, no doubt, not be as advanced as ours, nor will it be expressed in our algebraic terminology. But to the individual members of this **ethnic milieu**, it is science and not poetry as we are all too often wont to say.

Some of those genres might even be considered so learned and so technical that they are the exclusive reserve of the most gifted and the best trained minds. These scientific genres will each develop

its own specialised jargon and boast its virtuoso improvisers, some of whom, as happens everywhere, attain the heights of genius." (Jousse 2000:38)

- "As writing is totally foreign to them, the Achanti conserve their history through **oral tradition** alone. There exists among them a cast of professional historians who re-tell the glorious deeds of the kings in Rhythmic Schemas. They psalmody their recitations in specialised melodies which vary with each reign. Their function is, on the whole, that of the reciters of any **Oral-style milieu**.

Each reciter has a number of disciples to whom he teaches his recitations, word for word, and the appropriate melody, note for note." (Jousse 2000:40)

- "In order to avoid wanton confusion in **ethnic milieux** so very different from ours, I have called this the '**Oral style**', and not poetry. I have called it 'Parallel Balancing', and not verse. I have called it 'Recitative', and not stanza. This is not poetry. It is devised solely to facilitate learning-by-heart." (Jousse 2000:261)
- "This discovery has, moreover, disconcerted some of the literary critics of our compulsively scribal **ethnic milieu**. Indeed, it is rare to find anyone among us who is able to improvise an immortal masterpiece on a public speaking platform. We are used to hearing people, despite their vast knowledge, speak in an abominable style. Many professors can express their knowledge only on paper with pen in hand. This is because these specialists in a specific science, are not, simultaneously, specialists in the practical science that we call the Rhythmical and Mnemotechnical **Oral style**. They have not considered it essential or worthwhile to apply themselves daily over a period of years to this genuine science that complements all other sciences. To achieve and manage a dynamic expertise in **oral** utterance, it must be struck and retained in the human metal through regular and disciplined memorisation and practice. In the **ethnic milieux** where daily memorisation and practice are the norm, these utterances have achieved such perfection that our literary critics of Written Style have, right up to the present time, confused and equated them with our poetry. Our poetry is a horse of a very different colour from the utterances of the **Oral style**, in that our poetry is merely an artificial, graphic residue bearing no evidence of the spontaneous, immediate and concrete expertise which is characteristic of the **Oral style**.

The formulas which are characteristic of the formulaic **Oral style** are the inspired, definitive, linguistic accomplishment of hundreds and perhaps thousands of generations. Succeeding generations have worked daily to fashion 'verbal tools', that were, simultaneously, essential and obligatory, usable and practical, for the dual purposes of the social expression of their own personal knowledge, and the **traditional** portage of all the knowledge of their **ethnic milieux**." (Jousse 2000:371)

- "All these terms allow me to exclude the term, 'poetry' and all its derivatives. While my point of view is not orthodox, it is based on fact, not on the highly questionable chain of reasoning which originated with Loisy and which has been responsible for: *Rhythmic, therefore Poetic, therefore Mythic*.

To date, no-one has dared challenge the false sophistry of this triad precisely because it has been commonplace to refer to the 'poetry' of the Bible. In such a context, the 'poetic' conclusions were unavoidable. As in the Roman arenas, we have been enmeshed in the entanglements of intricately convoluted poeticist webs. The analogically historical Mimodramas of Genesis became poems; the poems of the Bible. 'Rhythmic, therefore Poetic, therefore Mythic.' The culmination of all my research in the Anthropology of Geste, of Rhythm, and therefore, of Memory, informs me that:

Rhythmic, therefore pedagogic, therefore historic, or possibly historic."

(Jousse 2000:263)

- "The **Oral-style milieu** sometimes does record the recitations which are **orally** composed and known by heart into writing: they do so on steles, bricks, animal skins and so on. Such graphics should, however, not be confused with present day books through which we skim rapidly. **Oral-style** records are, so to speak, 'standard-texts', 'testimonies' which serve to confirm or to rectify the **traditional** content of the living recitations. For this reason, these 'witness texts' are often preserved in religious temples, under the secure guard of a sacerdotal caste." (Jousse 2000:40-41)

- “The **Palestinian** paternal house was thus a home of **Oral tradition**, even for the transmission of the Hebraic **tradition** which had a long time previously been *put-into-writing*. This Hebraic putting-into-writing was restricted to the representation of consonants with graphic signs. There were practically no graphic signs which indicated the pronunciation of the vowels. Given these features, facing such a text for the first time can be daunting for the uninitiated. If one is to read such a text correctly, according to its living, primitive and **traditional** articulations, it is first and foremost necessary to be initiated by listening to a **Traditionist**, who has himself previously been initiated. Only then will the Reader of the written characters be equally a Repeater of the **Oral Tradition**, even though faced with a text void of voice.

The written text, then, was not self-sufficient. It needed a *Massore* or **Oral tradition**. This written text, in itself, was therefore really only a *recitational memory-aid*. In such a case, therefore, a self-taught person was improbable. It was from the mouth of his familial abbâ, who furnished the missing graphics of the Tôrâh in **oral** recitation, that the berâ learned the *traditional enunciation* and the *rhythmic intonation* of each of the Hebraic formulae. Moreover, these Hebraic formulae were for the most part linguistically incomprehensible to the berâ and the abbâ themselves, neither of whom generally knew Hebrew.” (Jousse 2000:499)

- “As the centuries went by, as was the case of the Talmud and the Midrâsh, the **oral** Reciters must have understood the need to fulfil the famous formula of the Psalter to Put-the-Tôrâh-into-Writing:

It is time to act for Adonai:

They have annulled your Tôrâh!

How fortunate for us has been this Putting-into-writing! We would otherwise have found ourselves as hopelessly bereft of the immense **Palestinian oral tradition** as we are of the immense **Gallic oral tradition**. We would have known indirectly of its existence, but we would have been faced with a void of ‘scorched earth’. Let us note that both **ethnic milieux** would then have been scorched by the same Roman ‘Civilisator’.” (Jousse 2000:465)

- “As a modern French ethnographer studying the operation of the **oral tradition** in the **Palestinian ethnic milieu** in the first century of our era, I cannot but establish a comparison between Palestine and Gaul. As we have already seen, Palestine and Gaul had both acquired the same reputation for the remarkable breadth of their **Oral Tradition** in Antiquity. **Palestinian** Abbâs (or Rabbis or Mâris) and Gaulish Druids were seen to be **traditionists** of equal stature.

By a strange coincidence, these two **ethnic milieux** were simultaneously subjected to oppression by the same force: the Roman occupation. Yet, specifically in terms of the **oral tradition**, the results of the occupation in each instance were diametrically opposite. The **Gallic oral tradition** with its vast number of memorised rhythmic elements disappeared without leaving behind even one single triad in its original language. The **Palestinian oral tradition**, on the other hand, not only survived, both in its living Aramaic language and in its scholarly Hebraic language, but was further developed and consolidated to such an extent that it was eventually even recorded in writing.

What can possibly account for such different outcomes? Was it perhaps the quality of the resistance to enemy occupation?

The Druids were not intellectually and linguistically supported by the **Gallic** aristocracy whose members alone had been allowed – some of them for twenty years – to memorise the ancestral **Traditions** from the mouths of their Teachers. With cowardly haste, those who should have been the **Gallic** reciters became Roman rhetors. The heavy periodic Latin style suffocated the short Celtic triad. The school of declamation killed the forest of **tradition**.

The eternally scorned paysans, all of whom were **Traditionists**, and whose lips carried the proverbs, were further abandoned for many long centuries. The scorn and neglect notwithstanding, it was these *pagani* who prolonged the survival of the **Gallic** language of the great Druids, for which they were ridiculed and derogated as sorcerers.

Thereafter, all and sundry spoke Italiot *patois*. One of the two most impressive **Oral Traditions** of Antiquity had been irrevocably obliterated.

The Romans laid waste and called it peace.

The fate of the **Palestinian Oral tradition** was completely different: not only was it democratically accessible to all, but it was also rejected by the Sadducees. Also completely different was the future of its Abbâs, the reciting Rabbis, who remained **traditionally** hostile to the aristocratic Sadducees, who in turn, collaborated with the Roman occupiers. It is no coincidence that, after the disappearance of Iéshoua of Nazareth, we hear Rabbi Aqibâ, the former shepherd and perhaps one of the greatest among the **Palestinian traditionists**, declaim the following famous historical formula while simultaneously pointing out the one whom he considered to be the chief 'liberator' of the resisting Judeans, Bar-Kôkbâ:

^a Dên hoû		^a This one is	
^b Malkâ	^c Meshihâ	^b the Malkâ	^c Meshihâ

Such a proclamation reverberates with national **Palestinian** echoes untranslatable to us. It speaks of unknown antique apprehenders of another Malkâ-Meshihâ who had besôrâised and manifest, on a completely different plane, the Liberation and the Liberator. I must emphasise the 'completely different plane': this was the self-same 'wholly other plane' which, a little more than a hundred years previously, the **traditionist Judâhen** Rabbis were not able to, or refused to, recognise when spoken by a **traditionist Galilean** Rabbi who proved himself the true Malkâ-Meshihâ." (Jousse 2000:512-513)

- "The Besôretâ is the Gospel, the Aramaic **oral** announcement. The (synoptic) Gospels are the Greek 'scripted' encodings. Generally speaking, the Aramaic '**Oral-style Tradition**' of the **Galilean** apprehenders has been confused with what has become the '**Oral Tradition**' of the Greek encodings.

There is only one primordial Gospel: that of Kêphâ-Peter, the synoptics of which give us only a partial Greek encoding. In addition, we have the *Gospel of Iohânân-John*." (Jousse 2000:592)

See also Jousse 2000: 20, 137, 216, 217, 250, 263, 282, 526, *inter alia*.

□ 'Oraytâ' - Aramaic targumized Tôrâh (Old Testament)

[Besorah] [targum] [Aramaic] [Tôrâh] [Oral Style]

Jousse identifies the origins of the *Old Testament* of the *Christian Bible* in the '**Oraytâ**' - the *Oral-style Aramaic targumized Tôrâh*.

Examples of Usage

- "On the other hand, these other old formulaic stones or bricks, 'the men of Nineveh', 'the present generation', are there, solidly embedded in the old **targumic** constructions of the **Orâyetâ** (the **Aramaic Tôrâh**).” (Jousse 2000:227)
- "The paternal house was the primordial milieu of the Palestinian tradition. The abbâ-father of the family, the master of the house, was the Teaching master, for he was the master of the Traditions. He alone physically engendered the berâs in order to teach them as the berâs of the **Tôrâh** or, more exactly, of the **Orâyetâ** (the **Tôrâh** in **Aramaic**).” (Jousse 2000:499)
- "And so on, from imbrication to imbrication, until the engendration of the *berâ* reciter himself was effected. A numbered, or variously lengthy sequel of short formulaic recitatives – which would recount everything surrounding the most important engendration – could be detailed and verbally grafted to each one of these engendrations. Among these grafted and computed sequels, we can cite those of Abraham, David and Solomon. But the best known to us is that of Iéshoua, the Meshihâ, which is very inexactly translated as *The Book of Genealogies*, in which the facts, and formulaic and counted sayings unfold the historical and doctrinal Recitatives of the Besôretâ or **Aramaic oral Message**. The **Orâyetâ**, or the

Targumised Tôrâh and **Besôretâ-Gospel**, are of the same language, style and structure. The **Besôretâ** imbricates verbally with the **Orâyetâ** by clamp-words, the **Aramaic** roots of which are very difficult to translate without blasphemy. One could however try to make them understandable in the following way:

And Iaôb engendered Iôsêph
 spouse to Mâriâm
 From whom there was engendration of Iéshoua
 who is called the Meshihâ
 The engendration of Iéshoua the Meshihâ
 came about as follows:

Between the **Orâyetâ** (or **targumised Tôrâh**) and the **Besôretâ** (Gospel) there is therefore no possibility of discontinuity. Fundamentally, the whole of Israel's history is no more than an unfolded and computed series of engendrations, each with its own verbally imbricated and formulaically stylised little drama. Everything was formulaically stylised so as to be more easily memorised. Everything was verbally imbricated so as to be more easily accessed. Everything was mnemotechnically computed so as to be more difficult to forget." (Jousse 2000:506)

- "The Palestinian Oral Style was, fundamentally and in essence, generalised proverbial style. This explains why there is such a strange familiarity found in all the Palestinian Oral Styles, which emerged from a great variety of mouths of individuals separated widely in time and space. One could say – and one would be right – that they were all taught in the same paternal house. This is because the whole of their *meôd*, or balancing musculature, and the whole of their *nâfshâ* or reciting throat, was modelled by the same expressive traditional gestures within the heart of the family. From this point, it is possible to rediscover, and to classify, not only the propositional formulae, but also the formulaic structures, at all levels of greatness.

Happy the Perfect of Way,
 for they walk in the **Orâyetâ** of the Mârâ,

the young Nazarean Iéshoua rhythm-psalmodied in **Targumic Aramaic** at the synagogue or familial house when he learnt the beginning of the famous computation of proverbs in praise of the **Orâyetâ**, which is *Psalm* 119 (118). It seems that the Hebraic composer-counter wanted to bring all the treasures of Palestinian mnemotechnic computation together in *Psalm* 119. The twenty-two *letter-numbers* of the Hebraic alphabet are repeated eight time successively, setting off the initial articulation of the eight synonymic proverbs which compose each one of the twenty-two Recitatives, which are thereby simultaneously alphabetised, computed and coordinated." (Jousse 2000:508)

- "The re-memorization of the **Orâyetâ** and of the **Nebiâyâ** effected the 'relearning' or, more exactly, confirmed in the memory of the auditioner-apprehenders, the notion of *faithfulness: the faithful*, the exact, recitation of the **Orâyetâ** and of the **Nebiâyâ**. While reciting this text faithfully, the adult auditioner-apprehenders could not help asking questions in order to understand its proverbial density. "Learn and understand", was what Rabbi Iéshoua would say. It was this need to 'understand' which the *Midrâsh*-explanation answered. It enabled the **Targumist** to understand just as the **Targumist** enabled the *Miqrâist* to understand. In all truth, one could say that the **Targum**, even the most strictly encoded, was already a *Midrâsh*." (Jousse 2000:521)
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the Miqrâist to understand. In all truth, one could say that the **Targum**, even the most strictly encoded, was already a Midrâsh.” (Jousse 2000:550)

- “The **Orâyetâ** (or **targumized Tôrâh**) is the rule of the Most-High, and the just are those who conform with this rule. Outside of this rule are both '*injustesse*' ['injustesse' - inaccuracy, imprecision, incorrectness] and '*injustice*' [unjustice]. Man is essentially a transgressor. While the rest of creation obeys its creator, he absconds; and it is this - the wandering away from the path - which is the transgression or the sin. (15-1-35) (Jousse 2000:596)

□ **ordnancer - ordnancing - ordnancement**

[logic] [rhythm] [performance] [Oral Style]

Jousse coined a set of neologisms to convey the triphasic logic and authoritative order of religious rite:

- *ordnancer* = the performer of the religious rite
- *ordnancing* = performing the religious rite
- *ordnancement* = the performed religious rite.

So

the Actor - acting on - the Acted upon
Ordnancer - ordnancing - the Ordnancement

□ **Origin of the Christian Bible and Liturgy - Old Testament - New Testament**

['Oraytâ'] [Besôrâh] [targum]

Jousse identifies the origins of the Christian Bible - Old Testament - New Testament - in the Oral-style targums of the Aramaic 'Oraytâ' and Besôrâh.

Examples of Usage

- “And yet it is *solely* from this immense targumic Universe that the Aramaic Creator took his language, his religion, his pedagogy, his terminology and his traditional formulas – the latter being of critical importance although they have only recently been discovered.

Between themselves, the Hebraising teacher and the Graecising teacher performed a *vivisection* which they subsequently extended to the 'Hebraic **Old Testament**' and the 'Greek **New Testament**'.

There is no such *vivisection* between the 'Targumic **Old Testament**' and 'Aramaic **Christianity**' nor should one be created. 'Aramaic **Christianity**' is but a formulaic flower, vitally inseparable from its traditional stem which is 'the Targumic **Old Testament**'. It was customary that one and the same targumising teacher mastered the Aramaean living whole and this under the law of Formulism and of formulaic Re- encoding.

The anthropological discovery of the character and the utilisation of the formula in the Aramaic oral targum, allows and even forces us, to penetrate, deeply and at length, into the phase of the Aramaean Creation of **Christianity**. The two enormous volumes of Mgr Gry on the quasi neo-**Testamentary Apocalypse of Esdras** ('Esdras' being only a pseudonym designed to confuse the occupying authorities of the time) have brilliantly confirmed the definition and importance of the formulaic method of the Aramaean Re- encoding.

A mere handful of unimportant apocalyptic chapters, largely ignored until now and thought by most to have been composed in Greek, have thus set off the whole immense targumic formulaic mechanism with a wonderfully productive result. Once it has been meticulously and objectively explored and

'sounded' by this method, we can judge what *each New element* of the so-called Greek *neo-Testamentary formulas* holds in reserve for us.

I challenge any 'graecising' specialist to attempt a convincing explanation of the twelve formulas of the *Our Father* in Greek whilst ignoring the traditional formulas of the Targumic Ocean which are at play in all these texts in their Aramaean Re-encoding. I am quite confident that no Semitist who has deigned to acquaint himself, however slightly, with the vast question of Aramaean targumic Formulism, will contradict me." (Jousse 2000:496)

- "In this respect, the Palestinian milieu is a milieu privileged above all others: it has consistently maintained a holistic and dynamic, Corporeal Pedagogical Oral Style **Liturgy**. An 'Oral-style Recitative' is always more or less a 'Global Style Mimodrama'. Our **Liturgy** has drunk its fill from the cup of Israel." (Jousse 2000:168)

□ **Our Father - Paternoster (The Lord's Prayer)**

[targum] [formula] [Aramaic]

Jousse demonstrated the incidence of the Targumic Formulas of the *Our Father* in the Palestinian Ethnic Milieu. (Jousse 2000: 454ff) He provides the Targumic references for each of the formulas in the *prayer* and then presents the Aramaic version of the recitative:

The Aramaic Targumic formulas of the *Our Father*

1	2
abûna debishmayyâ	yitqaddash shemâk
3	4
têtê malkûtâk	tit'abêd re'ûtâk
5	6
hêkmâ debishmayyâ	hêkdên bear'â
7	8
lahmanâ deâtê	hab lânâ yômâ dên
9	10
ûshebôq lânâ hôbanâ	hêkmâ dishbaqnâ lehayyâbanâ
11	12
welâ tayetinnanâellâ	shêzêbnâ min bîshâ

Examples of Usage

- "I have expended a whole lifetime of work trying to understand what I am doing when I recite my *Our Father* and when I make the sign of the Cross (...) The sign of the Cross is the gestualisation of the most wonderful of the explications of the Inexplicable." (Jousse 2000:563)
- "We would try in vain, for example, to make a composition with Targumic formulae 'in the manner of Rabbi Iéshoua's *Our Father*. And yet, this *Paternoster* which is so universally admired for its sublime beauty is, in the same way as Mâriâm's *Magnificat*, no more than a balanced juxtaposition of Targumic formulae. I demonstrated the anthropological proof of this for the first time in Rome in 1927. With the evidence in hand, or rather, with the Targumic formulae in my mouth, I secured the scientific and faithful backing of the Reverend **Father** Frey, secretary to the Pontifical Biblical Commission. To his question: "Is the *Paternoster* a Jewish or a Christian **prayer**?" I answered: "Both: a 'Jewish' **prayer** because of the traditional Targumic *formulae*; an 'Iéshouan' **prayer** because of the new and transfiguring juxtaposition of those same Targumic formulae on the very lips of the young Rabbi Iéshoua of Nazareth". (Jousse 2000:323)
- "What is one to think, then, of those specialists who still continue to tell us that the *Our Father* in Luke is 'shorter' than it is in Matthew? For us the difference in length of what was 'put-down-in-writing' in Greek of the *Our Father* in Matthew and in Luke comes only from the use of customary Graphic

Abbreviations (analogous to **our** *etc.* or to **our** dotted lines); the dotted lines were used at the end of the two recitatives which structured the *Our Father* and which 'everyone knew orally'." (Jousse 2000:233)

“PPPP”

□ **Palestinist - Palestinian scholars - Palestinising scholar/ anthropologist/ theologist - Graeco-Latinist**

[research orientation] [book/s] [Palestinian ethnic milieu]

Jousse distinguished between those scholars who adopted a 'Palestinising' Oral-style perspective in their research and those whose research orientation was that of bookish Graeco-Latin literate philology. He advocated that to adopt a Graeco-Latinist literate worldview approach to the study of Oral-style milieus, which were primarily oral, distorted research perceptions and led to misunderstandings and misconstructions typified by the 'synoptic problem'.

Examples of Usage

- “To reduce everything to **Graeco-Latinism** alone - which can only pose and solve **Graeco-Latin** problems - is to distort the anthropological and ethnic problems and to prevent any valid solution ...

The facts of human Mechanics should not be narrowed down to our petty classical education. I counter **Graeco-Latinism** with Planetarism. I have enough evidence from all over the world, whether it be in Asia, in Africa, in the Americas, to enrich all our gestes of Anthropoi, in other words, enough evidence to help us to an awareness of what is fundamental in Man.

If our old **Graeco-Latin** and bookish world disappears, it will disappear under the weight of the anthropological laws which it did not know how to accept or utilise ...

It is a huge error to want to reduce everything to **Graeco-Latinism** alone. **Graeco-Latinism** represents a culture, an aspect of human thought which does not have a monopoly on thought, even though it was assuredly very rich ... Other peoples also thought ...” (Jousse 2000:59)

- “Because the philologists confined themselves inappropriately to **Greek** semantics, they relied upon the notion of 'substance' – a **Greek** metaphysical term which has neither any rapport with anything we know about the mentality of the **Palestinian** ethnic Milieu generically, nor with the terminology of Rabbi Iéshoua of Nazareth specifically. But even the most elementary knowledge of the Midrâshic formulas has familiarised us with 'The-Bread-of-the-World-to-come'. For reasons of rhythm this long formula of 'Bread-of-the-World-to-come' was abbreviated to the formula of 'The-Bread-to-come'. The same applies to the other formulas of the same order, which relate to the things of 'The-World-to-come'. 'The-wrath-to-come', for example, is actually 'The-wrath-of-the-World-to-come'. The shortened formula of 'The-Bread-to-come' must therefore similarly be understood functionally as the long Palestinian formula: 'The-Bread-(of-the-World)-to-come'. In this context, although the Greek expression 'The-Bread-(of-the-day)-to-come' is logically possible, and was proposed by some Hellenicist philologists, it has nothing to do with the issue at hand. While 'the-Bread-(of-the-day)-to-come' is grammatically correct for a **Graecising** scholar, for a **Palestinising** scholar who is familiar with the **Palestinian** formulas, it is a very grave ethnic mistranslation. The mistranslation restricts it to the single interpretation of *the day to come*, specifically the *day-of-tomorrow*. Instead we should be engendered with an understanding of the innumerable **Palestinian** formulas of this immense traditional Mimodrama which translates as *the Duration to come*, understood as an 'Age-to-come' or as a 'World-to-come'.” (Jousse 2000:477)
- “On this mirrored and echoed reflection, rested the whole of the **Palestinian** traditionist doctrine. Almost all the analogies, even the most transcendent, derived from this. Beyond *Human Mimism*, we will encounter, indeed, what we could call *Transcendental Mimism*. The **Palestinising** anthropologist has thus cleared the way for the **Palestinising** theologist.” (Jousse 2000:504)
- “It is imperative that one incarnates oneself in the mentality, this is to say in the deep gestes, of these people which we have to date failed to understand ... To ask them to immerse themselves in atrophy,

and to algebrose themselves in a **Graeco-Latinist** thomist theology is courting failure. One can no longer hope to resolve human issues with an adverb at the end of a syllogism. What is needed is an objective, anthropological and ethnic study of what is played out in real situations ..." (Jousse 2000:58)
See also Jousse 2000: 59, 213, 459, 501, inter alia.

□ **Papyrovores - pennitives - plumitives**

[Oral Style] [performance] [Anthropology of Geste and Rhythm] [research orientation] [research methodology]

The research orientation of The Anthropology of Geste and Rhythm was the living, breathing and performing anthropos and his/her dynamic performance of mnemonic Oral-style texts. It is understandable then that Jousse was frustrated by studies which adopted a research orientation that favoured reading about the performers and studying the scripted expression on paper rather than the living performers themselves and their immediately performed texts in song, dance and narration. Jousse expressed his exasperation with "those manipulators of pen and paper" (Jousse 2000:179) in the term, 'plumitives' (ibid:284, 501), hence 'pen-pushers' which is more colloquial. In the same sense he also uses 'pennitives' (Jousse 2000b) and 'papyrovores' (Jousse 2000:173, 394).

Examples of Usage

- "The **pen-pusher** will announce: 'It is written down, therefore all is said'. 'It is written, therefore nothing is said', avers the Oral-style traditionalist for whom writing is a means of recording Global and Oral Recitations and who does not want writing for the sake of ocular reading" (Jousse 2000:201).
- "Unlike our present-day **plumitive** milieu, rhythm is not a matter simply of aesthetic gratification. That is why I have, from the outset and unreservedly, banned all procedures of poetic analysis" (Jousse 2000:261).
- "Is it not most curious that doctoral theses have been published by the thousand on Greek style, Latin style, Greek rhythmic, Latin rhythmic, but that there is nothing on Palestinian rhythmic! But Homer! But Pindar! But Virgil! The Greek rhythmic! We find, time and again, the devices of Greek lyrics in compositions which are as dead as their dead texts! How many professors who have grown pale over the variants in Cicero or Plato, or who have dedicated themselves to whole books on Pindar's grammar or rhythmic patterns, have not spared one moment to consider the need to study the rhythm of the Oral-style Aramaic traditionists! Why do we not exhibit an equal curiosity in the style of the Targum, the Talmuds or the Midrâshim, which are the analogous remains of living gestures? If we did, would we find ourselves immediately faced with balanced and rhythmo-melodised texts? Not immediately, no! The Rabbis of Israel filled pages with jottings, as memory-aids, that appear strange, crowded, recondite, tense and intense. These have been dismissively labelled 'hotch-potch', 'gibberish'. How mistaken are these '**plumitive**' readers who no longer know how to read other than with their eyes, and who can no longer globally re-incarnate and bilaterally balance texts which were once alive and which beg to come to life again!" (Jousse 2000:262)

What a prophetic warning Shâouîl of Giscala gives us:

Graphism gives Death

and Breath gives Life.

He comes to understand why Iéshoua, the paysan-Rabbi of pure Galilean Oral Style, when facing scholastic Judâhens, who were no less devouring of dead scrolls than the scholastic Essenians, formulated this totally harsh paysan and Galilean malediction:

- “The imitative harmony of our writers is but a poor quest for that great mimismo-phonetic ‘**Paradise Lost**’: a **Paradise** no doubt lost, but a **Paradise** always regretted and always sought after, even with the nib of a pen. How difficult it is for the Anthropos to algebrose all his multifold Mimemes totally!” (Jousse 2000:186)
- “God, whom some people have declared dead, has been entombed in Philology, and wrapped in swathes of manuscript. In reaction to this, I have sacrificed my whole life to Paysan Anthropology in an endeavour to wrest from those mortifying swathes, not God, assumed dead, but the eternally living Galilean paysan-Rabbi. This living Galilean paysan-Rabbi, standing on the threshold of this living book, is having us relive and re-play the living Tradition of his living Galilean Oral Style.
It is not a world lost, but a **Paradise** regained.” (Jousse 2000:208)
- “Here, truly, we are at the heart of the Mâshâl **paradise**, in that ethnic milieu where the ‘genre’ of the parable synonymously parallels the ‘genre’ of enigma. Here the teacher teaches to enjoy the subtlety of midrâshing his own Midrâsh. The Apprehender or learner apprehends or learns to access his intelligence and understanding. Pedagogically systematized or universalized, one might recognise the procedure of ‘the obscure clarity’ of Paul Valéry’s style before his time, but almost with the same balancings of rhymes, if not of meaning:

<i>b</i>	<i>c</i>
<i>Appris, peu compris:</i>	<i>Aux meilleurs esprits</i>
Learned, but little understood:	For the best minds
<i>d</i>	
<i>Que d’erreurs promises!</i>	
What errors promised!	

King Solomon, in all his glory, orally rhymed three-thousand Mâshâls-proverbs. From the ends of the earth, came the Queen of Sheba to test him with riddles. A few centuries later, the most prodigious of Mâshâlists, Rabbi Iéshoua of Nazareth, successfully undertook to transform the world with the rhythm of a few dozen parallel balancings of Mâshâls-parables; moreover, he himself had to interpret and midrâshise them for his chosen Apprehenders whom he would commission to carry his teaching to all the people of the earth.” (Jousse 2000:231)

- "This brings us immediately into another Bilateralism. The All-Mighty installs this 'Earthling-Man', who has received in his nostrils the Breath of the All-Mighty, in a park-like garden of pleasure, a **Paradise** filled with trees. Two trees are immediately distinctively balanced: the tree of Life and the tree of the Knowledge of Good and Evil. There emerges yet another Mimodrama with two actors: the creation of the *Woman*, she who is taken from the rib of the *Man*. From the *Ish*, the All-Mighty creates the *Ishâ*. But immediately, to balance the perfection of the **Paradise**, the enemy of the all-Mighty, the *Sâtânâ*, an adversary of remarkable intelligence and astuteness, makes his appearance. He knows exactly the most effective form of attack. The Knowledge of Good and of Evil are bilaterally balanced in the fruit of the tree. Knowledge in the shape and form of a fruit! Is this really as crudely anthropomorphic as it appears? How better to communicate than speak man-to-man, 'paysan' to 'paysan', even when offering the temptation of 'knowledge':

	Why do you not eat of this fruit? –	
If I eat of it		I will die
	– Nought will you die	
You will be		as the All-Mighty
	Knowing	
Good		and Evil

What an intimate fusion between the laws of Mimism and Bilateralism is expressed in this geste! Inevitably, this event in this Palestinian milieu is oscillating towards Knowledge. The intussusception of Knowledge, the Manducation of the Lesson, are inescapable! Incredulously, we see, even in the serpent, the Oscillator, the *Sâtânâ*, the Tempter, the Teacher!" (Jousse 2000:249)

□ **Parallelism (propositional)**

[balance] [Bilateralism] [Rhythmic Schemas]

Jousse claimed "The fundamental rhythm of the Palestinian Oral-style Recitatives can be translated into any language because it is the rhythmic of **parallelism** and thought. In translation, there is no doubt that it is almost impossible to capture every nuance of meaning in a play on words, but where translation is possible, it is mainly attributable to the balancings of the Bilateralism." (Jousse 2000:263) **Parallelism** enables thought because it makes the 'weighing up' of meaning possible: meaning is created, as it were, in the swinging of the pendulum through its arc from one side to another until it finally comes to rest at the point of 'meaning'. This can only be achieved in a being with two sides hence the connection between the bilateralised conformation of the psycho-physiology of the anthropos and his/her capacity to make meaning. This pendulum-like swinging is replicated in the exchange of recitatives which establish the socio-cultural order in Oral-style milieus where decisions about social conventions are established by extended exchanges of proverbs, mnemonically imbricated through generations of the use of **propositional Parallelism - mnemostylistics**.

Examples of Usage

- "As a result of the bilateral conformation of the human body, the **Propositional Gestes** of the corporeal and manual style tend to replay rhythmically, balanced two by two, or, less frequently, three by three.
This is the great anthropological Law of the **Parallelism of Propositional Gestes**, the influence and presence of which are universal, but particularly intelligible in the following activities." (Jousse 2000:91)
- "A close study of the Anthropos will always reveal the same anthropological laws. Memory constitutes man as a whole, and the whole of man is embedded in his Memory. That is what we will observe by analysing:
 - 1 **Parallelism and the Oral Style**
 - 2 **Parallelism and the Classical Style**
 - 3 **Parallelism and the Pedagogical Style"** (Jousse 2000:258)
- "The common factor of Memory is the mnemonic factor. It affects all the traditional elements of bilateral expression, the whole of which constitutes the fabric of living and universal style. To demonstrate this mnemonic omnipresence, I describe and analyse the **Parallelism** and Mnemo-stylistics of Israel, the **Parallelism** and Mnemo-Stylistics of the surviving Oral Style, and the **Parallelism** in the Mnemo-stylistics of our paysan proverbs.

The parallelism and mnemo-stylistics of Israel

In my very first anthropological studies on human Mechanism and Memory, I touched upon the Oral-style Mnemo-Stylistics of the Targum and Talmud. When I was confronted with the evidence of this incomparable unity, I was astounded at my discovery and I immediately felt that this was an extraordinary example of mnemo-stylistics. (...)

The discovery, in 1853, by Oxford's Professor Lowth that the Psalms were divided into short sentences which were equivalent elements came as a revelation. He called this the **Parallelism** of the parts. And taken in its etymological, concrete sense, the term '**Parallelism** of the parts' is very accurate. They are parts that balance.

It was a curious thing to see this man, who had not the slightest inkling of one the most profound laws of anthropology, nor any knowledge of the other Oral-style literatures of the world, state immediately: "What we have here is Hebrew verse, and the special characteristic of this verse is the **parallelism** of its parts." (Jousse 2000:259-260)

- "I will limit myself to stating that my research has allowed me to identify the psycho-physiological origin of the linguistic phenomenon of **Propositional Parallelism**, acknowledged since Lowth. What Lowth, in his lifetime, could not have suspected was the enormous psychological importance of this phenomenon. It is no exaggeration to assert that the **proposition** plays as central a role in the world of human thought and memory as does gravity in the physical universe.

The profound laws of the human flesh and spirit composite cause each improvised **proposition** to have a curious tendency to trigger in the speaker's phonatory system, one or two other **propositions** which are **parallel** in construction and analogous or antithetical in meaning.

I might, for example, record on the phonograph, the delightful improvisations of an oral composer of the Emyrna region in central Madagascar. Linguistic analysis of the recorded **propositions** will reveal a striking **parallelism**, the rudiments of which one can still feel even in such inevitably distorted translations as [all examples taken from Jean Paulhan: *Les haïns-teny merinas*, 1913]:

Money is the home of the rich,
the spade is the home of the poor.

You are in the midst of a thousand lemon trees.
I am in the midst of a thousand crowds.

I am not the insouciant wild cat,
but the cat which obeys a law."

(Jousse 2000:32)

- "Every **parallel proposition**, or balancing, as I will call it from now on, is modulated on a simple and rather monotonous melody. The melodic members of this psalmody also balance naturally, in accordance with the **parallelism** of the **propositions** which they animate. Thus two or three semantically and melodically **parallel** vocal emissions constitute a complex whole, a kind of binary or ternary living schema which I have called a Rhythmic Schema. To clarify this point, let us examine the following concrete example of a Binary Rhythmic Schema, i.e. a rhythmic schema composed of two balancings:

They do not at first give counsel,
but they poke fun later on.

The following is an example of a Ternary Rhythmic Schema – a composition of three balancings:

We do not chase them before us like sheep,
but they follow us like dogs,
they balance from the rear like the tail of a sheep."

(Jousse 2000:33)

- "In each ethnic milieu this living and active **parallelism**, which is simultaneously physiological, semantic, melodic and rhythmic, leads to a kind of 'patterning' of the musculature in a number of proverb-types. Let us take the example of an ethnic milieu in which the oral tradition has fixed some four to five hundred typical rhythmic schemas as models in the oral form. These models have been transmitted without any written record from time immemorial. To these models, the improviser will then

adjust other rhythmic schemas of identical form - equal in structure, in the number of words, in rhythm, and even, if possible, with equivalent meaning.

The following is an example taken from the four or five hundred proverb-types of the Merina Oral-style milieu:

It is not the rain which comes little, little,
but this conversation of ours which is little, little.

In the lines of a improviser we will hear the following imitative rhythmic schema:

It is not the rice-fields of which the rice is little, little,
but this affection of us both which is little, little.

This is how rhythmic schemas which are improvised in the course of oral composition are modelled on typical rhythmic schemas. They are reproduced in their hundreds - expanded, or shortened sometimes, or framed by differently rhythmized **propositions** transferred from other proverb-types. This gives us a fairly accurate idea of how rhythmic improvisers operate in an Oral-style milieu.

The psycho-physiological operation of **parallelism** plays normally and habitually from balancing to balancing within a Rhythmic Schema. But it is not unusual for it to influence the rhythmic schemas themselves, in which case these schemas become themselves **parallel**, as exemplified in the following binaries and ternaries:

This smoke from the west,
it is not smoke but coquetry.
This rice being pounded toward the east
is not rice being pounded but a whim.
– The tubers precede the ambiaty:
am I the girlfriend who is not loved
that you should wake me when the sky at the horizon is dark?
– The tubers precede the ambiaty:
you are not the girlfriend who is not loved
and I would wake you when the sky at the horizon is dark?

So active is **parallelism** in all the human fibres that it tends to balance even whole groups of extant Binary or Ternary **Parallel Propositions** in block **parallels**. It is in such instances in particular that the deep and decisive role of melody, of the modulating tune of these grouped **Parallel Propositions**, manifests itself. The **parallel** recitatives thus formed by such instinctive grouping of evenly numbered Rhythmic Schemas are found on the lips of improvisers the world over.” (Jousse 2000:34)

- **"Formulaic Parallelisms and Pair-Words**

Formulism further develops a balance between the words which compose the **propositions**, or the phases of the **proposition**, and a double bilateralism. We thus have pair-**parallelisms**, or pair-words, and, less frequently, triad-words. Let us cite the pair-words which Iéshoua's recitatives have rendered familiar to us: *dog – swine, give – send, sacred object – sacred pearl*.

The nature and importance of these pair-words, which have thus far been peremptorily denied us, increasingly attract the attention of pedagogues, psychologists of language and even exegetes. Here too, the anthropology of Double Bilateralism has opened up a vast field of research.

To be convinced of the **formulaic** existence of these pair-words, these pair-**parallelisms**, one need but rhythmically recite the Palestinian texts while balancing them according to the Law of Bilateralism, as a child in our schools naturally balances the lessons he recites by saying them in a singsong. In fact, it is opportune to recall here, and apply in its true rhythmico-catechistic meaning, Rabbi Iéshoua's pedagogical recitative the pedagogical profundity of which is so poorly understood:

^b
 If you do not repeat

^c
 and do not become

^d
 as little children

^e
 Never will you enter

^f
 into the Malkoûtâ of Shemayyâ"

(Jousse 2000:331)

- "A number of disciples of my work, with the best intentions, omitted all my studies on Human Globalism so as to tackle straight away and without any intermediate study, the issue of the Laryngo-buccal Geste. But in doing so, they cut the umbilical cord between global and oral gesticulation. In such a situation, we cannot possibly understand the **parallelism** which is found from one end of the world to the other.

And those who omitted the study of global and oral gesticulation have indeed not understood **parallelism**. Once the contact is re-established, it is easy to understand immediately that these balancings are but the oral transposition of what happened in the Bilateral mechanism of the Anthropos, not only in the Palestinian milieu, but in the Assyro-Babylonian milieu before it, in the Sumerian milieu even further back and even today in the Oral Style of the Madagascans, Chinese, Hindus, in Oceania, in the two Americas, in Asia and in Africa.

The balancing of **propositions** surges spontaneously from the whole of the human organism. So much so, that I am justified in saying that to cut the link which exists between the balancing of the whole body and the balancing of oral **propositions** constitutes a kind of mutilation." (Jousse 2000:253)

See also Jousse 2000: 34-38, 91-92, 256, 258, 263-264, 267, 272-276, 281-283, 285, 290-296, 340, *inter alia*.

□ **Paraqlitâ - Paraclete - Paraclita**

[translate] [encoding] [metourgemân] [Abbâ] [Rouhâh] [Abba-insufflation] [Trinity]

*In Jousse's view, in any communication, whether between the heavenly and earthly realms, or whether between and among humans, there is always a **Paraqlitâ** - the one that goes 'between', that transforms the inner 'Real' of one communicator, into an external manifestation for transmission to the reception of another communicator. The **Paraqlitâ** is the 'translator' par excellence. Jousse identifies as a **Paraqlitâ-translator** - the one that goes 'between':*

- *the celestial and earthly orders to convey messages, whether in the form of the primordial creative insufflation - or the insufflation of the Berâ, Rabbi Iéshou"a, by the heavenly Abbâ;*
- *the earthly Abbâ and the earthly Berâ, in the form of the Rouhâh or the breath that carries/translated the geste of the Abbâ into the geste of the Berâ;*
- *the Hebraic Tôrâh and the Aramaic Targum, in the form of a translator/interpreter/'aloud-speaker': the Metourgemân made the rule of the Tôrâh accessible to the Aramaic speaking paysan apprehenders of ancient Galilee - 'those poor of science';*
- *the Aramaic Besôrâh - the Deeds and Sayings of the Rabbi Iéshou"a - and its multi-lingual apprehenders of the intra-ethnic and extra-ethnic diaspora: the Metourgemân-Sunergos was multi-*

lingual encoder, loud-speaker and scripter of the Oral-style texts which became the Gospels of the New Testament:

- the Heavenly Abbâ and the paysan Envoys of the Besôrâh in "that fierce tempestuous Breath [which] became the illuminating Fire which divided itself analogically into tongues of fire." - once again the Rouhâh - 'The *paraqlîtâ*-interpreter's insufflating of the envoy-earthling-men' (Jousse 2000:417).

Example of Usage

- "The paternal house was the primordial milieu of the Palestinian tradition. The abbâ-father of the family, the master of the house, was the Teaching master, for he was the master of the Traditions. He alone physically engendered the berâs in order to teach them as the berâs of the Tôrâh or, more exactly, of the *Orâyetâ* (the Tôrâh in Aramaic).

In the first century of our era, as in the last centuries before our era, and probably before that from the time of Esdras, the time of the exile in Babylon, Aramaic, not Hebrew, was the language of the 'family'. This explains the linguistic necessity of encoding the Hebraic formulae of the ancient and immutable Tôrâh, which had been recorded in writing, into understandable oral Aramaic formulae.

There was thus a trinity of roles for the oral transmission of the Tôrâh (the Aramaic *Orâyetâ*) in the paternal house: the *abbâ*, the *berâ* and the *paraqlîtâ*. This last term, *paraqlîtâ* or, a technical Aramaeanised Greek word meaning 'approximation', was interpreted as the intermediary or interpreter. Similarly, in the Targum, the Aramaean word *metourgemân*, was traditionally used to encode the Hebrew word *melitz*, interpreter (Targ. Job 16, 20; 33, 23). (Jousse 2000:499)

- "We must be alert to the fact that it is the simple geste of the sign of our Cross which carries all of the great Palestinian pedagogical tradition of the teaching Abbâ, of the Berâ who receives the teaching and of the Rouhâ or **Paraclita** who rememorates the breath.

<i>b</i>		<i>c</i>
The Lessons which I recite to you		Not from myself do I recite them
	<i>d</i>	
	But the Abbâ who is stable in me it is he who does my works	

says Iéshoua, *Berâ* of his *Elâhâ*, announcer of the *Rouhâ* or *Paraqlîtâ*." (Jousse 2000:311)

- "Once his work as repeater of the Abbâ of the Heavens was completed, the Memrâ-Berâ was to return to his Abbâ. The Apprehenders or learners of Berâ-Iéshoua were not to be abandoned without the lessons of the Abbâ and the Berâ. They were to receive another *Paraqlîtâ*, *Rouhâ de Qoûdshâ*, the *Breath of Truth*, who was to be sent by the Berâ from his Abbâ's side, like an echo of the Abbâ and the Berâ.

But for this sending to be accomplished, the Berâ had to have returned to the Abbâ. Traditionally, there are never two *paraqlîtâs* at the same time. They must succeed one another. This is still a case of transposing the visible synagogal mechanism into the invisible world.

	<i>a</i>	
	It is important for you that I should go away	
<i>b</i>		<i>c</i>
For if I do not go away the Paraqlîtâ will not come to you		But if I go away I will send the Paraqlîtâ to you.

John 16,7

Rabbi Iéshoua constantly affirmed his oneness with the Abbâ and the Roûhâ or **Paraqlîtâ**:

	<i>a</i>	
	When he comes	
<i>b</i>		<i>c</i>
the Paraqlîtâ		the Roûhâ of truth
whom I will send to you		who proceeds
from the Abbâ		from the Abbâ
	<i>d</i>	
	he will bear witness to me.	
		<i>John 15,26</i>
<i>b</i>		<i>c</i>
All that the Abbâ has		belongs to me
	<i>d</i>	
	That is why I have told you:	
<i>e</i>		<i>f</i>
He will receive what is mine		and he will teach it to you
		<i>John 16,12-15</i>

The Abbâ offered the lesson in the synagogue in a low key. The **paraqlîtâ** was the speaker who stood close by the Abbâ-repeater and proclaimed the lesson aloud. That is why Iéshoua used these words, which transpose, exactly, the mechanism of repetition to the World on High:

	<i>a</i>	
	But when he comes	
<i>b</i>		<i>c</i>
the Paraqlîtâ		the Roûhâ of truth
	<i>d</i>	
	whom the Abbâ will send in my name	
<i>e</i>		<i>f</i>
he will teach you		and he will rememorize for you
	<i>g</i>	
	all that I have recited for you.	
		<i>John 14, 25-26</i>

Not 'he will suggest', but he will 'rememorize' for you. He is someone who repeats what has been recited.

	<i>a</i>	
	He will not speak of himself	
<i>b</i>		<i>c</i>
but he will receive		and he will announce it
what is mine		to you.
		<i>John 16,12-15</i>

We will now see this **Paraqlîtâ**-Interpreter, this *Breath* of truth who proceeds from the Memraizing-Speaking One or Abbâ, and from the *Word* or Memrâ-Berâ, at work in and through the Galilean envoys:

<i>b</i>	<i>c</i>
As the Abbâ	So the Berâ
sent the Berâ	sent his Benayyâ."

(Jousse 2000:413-415)

See also Jousse 2000: 333, 417, 419, 518, 521-522, 524-525, inter alia.

□ *Parole*

[memrâ] [geste] [Abbâ] [rouhâh] [dâbâr] [expression]

'Speech' as gloss for '*Parole*' is the closest English equivalent but is inadequate in Joussean terms because it accounts only for laryngo-buccal expression, and gives no account of the effect of the corporeal-manual expression involved in the performance of the Oral-style modes mentioned i.e. *Epos*, *Dâbâr*, *Petgâma*, or *Dict*. '*Parole*' as Jousse uses it, covers expression at the level of breath which energises all immediate expression - corporeal-manual and laryngo-buccal - simultaneously, which simultaneously implies the transmission of the *Memrâ* in the insufflating breath.

Examples of Usage

- "This is the point of departure for the whole trinitary mechanism: there will be the *Abbâ*, who engenders, who possesses the *Berâ* or the *Memrâ* (so badly translated by us as: the Word). If the 'Word', or *Memrâ*, is the *Berâ*, son of the 'Speaker', then the notion of the Invisible One can be grasped as this natural unit: the *Abbâ*, the *Berâ* and the *Rouhâ* – meaning the Speaker, the Word (*la Parole* or *le Parler*) and the Breath which proceeds from each to the other. *Tres in uno* – "three in one". But if you translate *Father*, *Son* and *Holy Spirit*, you are creating a type of hiatus in the extraordinary logic of these fundamental mechanisms." (Jousse 2000:146)
- "The Palestinian ethnic milieu has fortunately been that laboratory *avant l'heure*: it has pushed the question of the Geste, the *Dâbâr* to the point of sublimation. Basically, the *Dâbâr* is the verbal geste. *Dâbâr* means corporeal geste and oral geste. Our epics in Palestine, our *Chansons de geste* would be called: 'Songs of *Dâbâr*', which is why it is necessary to employ the word 'geste' in order to understand the rapport between them: Corporeal Geste and Oral Geste. Then we will be able to differentiate precisely between what will be translated by *action* and what will be translated by *parole*, *speech*. The common factor is the word *geste* as in Corporeal Geste and Oral Geste." (Jousse 2000:301)
- "In the *Tôrâh*, all is Geste, all is *Dâbâr*, but not all is *parole*. This polysemantism comes into play at the precise moment when one knows that speech is simply a reduction of action. We find this gestual and recitational mechanism sublimated in *Iéshoua*, the great structuror of gestes, the great praxic – he who brought the *Regula*, the *Malkoûtâ*, this Rule of the actions, which I have already cited in *midrâsh* fashion to demonstrate its penetrating logic:

You willprehend		and you will retain
	and therefore you will love	
the Lord		your Teacher
	with all your memory-heart	
with all your reciting throat		and with all your miming muscles"

(Jousse 2000:304)

- "Formulaically and numerically, everything is embedded in everything, and everything is gestually concrete. I find it so, for example, when I analyse the familiar trinity of the *Abbâ*, the *Berâ* and the *Paraqlîtâ*, unified in one single concrete '*parole*' by the reverberating echo of the same traditional formulas. It takes no more than the space of one geste of an inspired genius to transpose these 'persons' and to sublimate them analogically into the world of the Celestial Tradition.

Similarly, when I am shown the logically imbricated sequence of the Speaking, the Speech and the Breath – *le Parlant*, *le Parler* et *le Souffle* – I grasp at once its gestual imbrication. This gestual and concrete logic is dislocated when the three namings are translated for us into algebrose words: Speaking, Word and Spirit – *Parlant*, *Verbe* and *Esprit*." (Jousse 2000:472-473)

See also Jousse 2000:412-413, *inter alia*.

□ Partage - Portage - 'Partage for Portage'

[Bilateralism] [balance] [Parallelism]

Following the principle of Bilateralism, Jousse identifies that balance and parallelism are achieved by dividing the load for ease of transportation, hence 'Partage for Portage'. Once again, the significance of the psycho-physiological bilateral conformation of the anthropos-human comes into play: the weight of thought needs to be divided for bearing as much as does a physical load. The human has two hands to carry the physical load in a balanced and therefore ergonomic way. But when it comes to the bearing of the loads of thought and emotion, man is conformed to perform a multitude of complex operations all using 'partage for portage' because the anthropos is bilateralised from a focused centre in three directions providing seven balancing and balanced alternatives for intellectual and emotional operations engaging memory, learning, understanding and the expression thereof.

Examples of Usage

- "We are dealing with a triply bilateralised being who focuses himself at the *centre* of a self-created mechanism. In the deeply insightful words of the Greek philosopher: "Man is the measure of all things".

We only know the world insofar as we interact with it through a series of *gestes*. In a manner of speaking, it is a quasi-tragic duel: the world invades and imposes on us from all sides, and we conquer the world by thrusting our triply bilateralised *gestes* past the world into the Cosmos. The triply bilateralised *gestes* are manifest in the great mechanism of *partage*, of partitioning. At the centre, there is man who distinguishes between the right and the left, between the front and the back, between the high and the low. So it is the symmetrically oscillating configuration of triply bilateralised man which identifies the septenary, or the seven-point, view of the world! This insight will make a critical contribution to the resolution of the problem of Knowledge.

In Genesis, Moses explains the system whereby the All-mighty authoritatively arranges and classifies his creation into a majestic 'ordered' and 'counted' septenary which partitions and balances the world for all eternity. It is perhaps the only model of its kind. Let us listen to the great Palestinian Rhythmo-imers reciting this to us:

	And there was a partitioning	
between the light		and between the darkness

What is particularly interesting is that in Hebrew, the distinction is maintained even in the linguistic structure. It is not a distinction *between* this *and* that, but *between* this and *between* that. The distinction is precisely expressed. So much so that what is generically called the Creation in the Palestinian milieu could be even more mechanically called the Partitioning. We constantly see this word:

	And he partitioned	
	Indeed, the Partitioner-creator will partition:	
the light		from the darkness

It seems strange to us that there should be a distinction between the darkness and the light before the creation of the stars. That is why, in the past, when analogies were drawn between Moses and the palaeontologist, Georges Cuvier, comparatists were entranced: "What greatness of genius we find in Moses! He reasoned that the nebula had their own source of light. It was indeed the creation of light before the creation of the sun!" These scholars sought a celestial mechanism which could be compared with ours. But they missed the point! The celestial system was a scientifically explicative system *analogous* to the systems we have, explanations of which we change arbitrarily. All human logic functions in the same way, but *gestes* cannot be similarly distinguished:

	0	
1		2
	3	
4		5
	6	
7		7'

(Jousse 2000:246-247)

- "What I have mentioned here merely outlines how I have approached and tried to solve the problem of knowledge – how I have approached the active problem of human memory and its living preservation, and the vigorous **portage** of Global and Oral-style traditions in various ethnic milieux." (Jousse 2000:139)
- "One of the most important problems, first identified by Pierre Janet, of the Anthropology of Geste that needs to be studied on an ongoing basis and with increasing precision in this vast ethnic laboratory, is what I have called the problem of '**Portage**': the **Portage** of Corporeal-manual Propositional Gestes, the **Portage** of Laryngo-buccal Propositional Gestes.

I will deal here with the **Portage** of Laryngo-buccal Propositional Gestes only. This problem can be observed from two perspectives:

- the transmission of Laryngo-buccal Propositional Gestes in an ethnic milieu, or living 'Oral Tradition', which is clearly privileged in this respect;
- the anthropological tendency of these linguistically ethnicized Propositional Gestes to be structured according to the Double Bilateralism of the anthropos.

I will focus my present anthropological research on the ancient Palestinian ethnic milieu because it is so particularly suffused with the experiences of secular Oral **Portage**, while, ironically, being profoundly ignored by anthropologists. Until recently, the study of all the prodigious successes of Palestinian Oral **Portage** were either subjected to little more than ethnic misinterpretation, or were seen by specialists of an overly-bookish Graeco-Latinicist slant, as insoluble pseudo-problems. Humanity's expression of his civilization in writing was neither immediate nor global. With the *civilization of global gestual* expression as its original starting point, humanity expressed itself dynamically for a long time in the Oral Civilization. It would therefore be completely unscientific to study a Hillel and a Mohammed in the same way that one is in the habit of studying Plato or Cicero." (Jousse 2000:216)

- "Intelligence is born of, and develops with, the normal play of bilateralisms. For instance, let us observe the very little Anthropos in his quest to conquer space. In so doing, I will touch upon problems which have made the greatest metaphysicists blanch. In this I perceive instances of geometry with N dimensions, and this explains why our geometry has three dimensions.

Indeed, we will see that this thrusting is a test, and that in its testing, it creates. It is done by testing the void and creating space. Thanks to

Triple Bilateralism
through Partition
and for **Portage**"

(Jousse 2000:239)

See also Jousse 2000:252-255, 259, 567-568, *inter alia*.

□ Paulhan, Jean

[parallelism]

Examples of Reference

- "I might, for example, record on the phonograph, the delightful improvisations of an oral composer of the Emyrna region in central Madagascar. Linguistic analysis of the recorded propositions will reveal a

Raymond Pautrel on the Formulism of the Palestinian mâshâlists, Bède Tchong Tchong Ming on the Formulism of the Chinese Cheu-King, and G. van Bulck on the Formulism of the Bakongo reciters. That a linguistic phenomenon as striking and important as Propositional Formulism was discovered and analysed so late is due to the fact that the attention of philologists was mesmerized by an ancient and universal grammatical misconception: that the 'word' is the basic unit of human expression. Such has been the belief of bookish grammarians, whereas the true basic unit of human expression is the 'proposition', the Interactional Geste. In all rhythmico-catechising ethnic milieux, the Interactional and Propositional Geste tends to be formulaic, thus to serve as a 'facilitating tool' to be used for oral composition and rapid and sure memorisation by everyone." (Jousse 2000:328)

- "My studies on the *Oral Style* and later on the *Parallel rhythmic Recitatives of the Rabbis of Israel* has opened the way. Through this gateway have passed all the evocative studies of scholars of the ilk of Fleisch, **Pautrel**, Léon Gry, etc. This is precisely where the focus of objective discoveries lies: once the experimental Law is established, all that is left to do is to verify its functioning in ever-increasing numbers of concrete ethnic cases." (Jousse 2000:458)
- "Significantly, it was within the Epistles of Shâoûl of Giscala that **Raymond Pautrel**, one of my most faithful French followers and a specialist in Palestine Studies, discovered the rigorous application of the *Canons of the Rabbinical Mâshâl* (In *Recherches de Science religieuse XXIV*, 1-46, 1936). This study is a brilliant model of what meticulous, ethnographically orientated stylistic studies can achieve when they do not limit themselves to judging styles in a cursory fashion according to the norms of Greek rhetoric or cynico-stoic 'diatribe'." (Jousse 2000:553)

□ Paysan(s) - paysanne - Paysanism - peasant(s)

[Beaumont-sur-Sarthe] [paysan university] [paysanne mother] [Oral-style ethnic milieu] [Oral-style tradition] [memory]

*Jousse had a deep and abiding regard for the **paysan** with whom he identified because of his own origins.*

He applauds

- *their remarkably accurate and extensive memorial capacity for their oral tradition and for functional day-to-day matters;*
- *their prodigious knowledge and wisdom;*
- *their intellectual capacity to accommodate and relate the inner microscopic Real - the concrete - and abstract.*

Examples of Usage

- "And that is why, as earthling or *terreux*-anthropologist, we always come back to the anthropologically stupefying geste of the Earthly Paradise. With modelled and modelling earth, the All-Mighty, the All-Living, develops an Adâm, an Earthling. This so-called myth is the most concretely and the most scientifically explicative mimismological mechanism which I have ever been able to imagine! Are there any Algebroseme which will ever be able to equal these **paysan** Mimemes?" (Jousse 2000:41)
- "This 'mimismological' dependency is all the more living and apparent in those ethnic milieux which have paralysed the spontaneous gestes of Mimism to a lesser extent. The source of my anthropological research is a huge ethnic laboratory, a privileged milieu where *pays* and *paysan*, country and **peasant**, still have common reflections and echoes. The Anthropos does not live in the Platonic world of ideas: whether he likes it or not, he is ethnicised. It is up to the Anthropologist to seek, to find, to identify, the slightest degree of concreteness within the ethnic. Beneath the ethnic identity, the quintessence of the anthropos survives. In-depth research has allowed me to observe this survival, for example, among the Amerindians of the United States of America. In these ethnic milieux (and most interesting similar

studies could be undertaken in a host of other ethnic milieux), the global geste provides visible support, and an omnipresent influence on the mechanism of the Laryngo-buccal gesticulation. Amerindian languages are nothing more than the oral transposition of their interactionally miming and expressive gestes." (Jousse 2000:163)

- "The *Nâfshâ*-throat of the Earthling-Adam is the key organ in which concrete vocal semantism has been played out, been algebrose and been defined over thousands of years. The key role of this organ has been revealed to me by the genius of Palestinian **paysans**. By experimental observation, we shall study the behaviour of the Palestinian **paysans**: their concretising *nâfshâ*-throat, their algebrose *nâfshâ*-throat, their resuscitating *nâfshâ*-throat." (Jousse 2000:190)
- "I am a disciple of the great phonetician, Rousselot. He too was schooled by his **paysan** mother and he drew the auricular gestes of his doctoral thesis straight from *Les Evolutions phonétiques dans une famille paysanne de Cellefrouin* (*The Phonetic Evolutions of a Rural Family from Cellefrouin*) (Paris, 1891)." (Jousse 2000:163)

"As we have seen, this **paysan**, this enduring and natural Earthling-Man, has an instinctive horror of 'algebrose' (by which I do not mean abstraction). Out of this abhorrence emerges the perpetual Concretism of all his Gestes because he usually retains the awareness of Cinemimism, the objective and direct re-play of actions and interactions into which he is immersed and to which he reacts. In the **paysan** milieu, no real social constraint imposes Algebrose on the individual, and this accounts for the difference between the Gestes of a **paysan** and the Gestes of a city-dweller." (Jousse 2000:192)

See also Jousse 16-18, 44, *inter alia*.

□ Paysanne mother

[paysan] [Mâriâm] [maternal hearth] [laboratory *et al*] [memory]

Jousse refers frequently to *paysanne mothers* as *rhythmo-catechistic traditioners*, with particular reference to his own *mother* and *Mâriâm*, *mother of the Rabbi Iéshoua*:"

Examples of Usage

- "I have repeatedly claimed that I owe my contribution to these scientific discoveries to my **mother**. It is true to say that I am able to contribute something new in this arena of linguistic training because of the authentic, spontaneously and unintentionally 'experimental' behaviour of my **mother**: no sooner was I born, than cantilenas were being sung over my cradle. My **mother** had an extraordinary memory. As she was an orphan, she was raised by her totally non-literate grandmother, who taught her her own personal oral repertoire of the ancient cantilenas of the Sarthe region. My **mother**, who went to school for three winters only, never saw these cantilenas in any written form. In infancy, I came to consciousness amid the rocking motions of these cantilenas, and, even now, whenever I reflect, it is those very first rocking motions that I relive within myself. It is both strange and significant to discover the extent to which those first rhythmic experiences influence the whole of a human life. My hypersensitivity to the role of rhythm can only be attributed to this training which took place even before my consciousness was fully awakened. The rocking of the rhythm of those songs, and the songs themselves, inevitably informed the whole infinitely extensive system constituted of my receptive fibres." (Jousse 2000:15)
- "My **mother** taught me the meaning of intelligent and memorising balancing: this is my most beautiful remembrance of this small, quasi-illiterate *paysanne*, who had been to school for a mere three winters, and who raised, educated and instructed me. In the final analysis, my knowledge is sourced only in my **mother**, Iéshoua and both their *berceuses*." (Jousse 2000:308)
- "From that point on, I had only to access the rhythmic of *Mâriâm* and of her Son. From the hearth of my Sarthois **paysan mother** I entered into the hearth of *Mâriâm*, the little Galilean *paysanne*.

How did I become a rhythmician? My **mother** rocked me like *Mâriâm* rocked her child. Is that religion? At that depth, no doubt, but it is also, first and foremost marvellous maternal pedagogy. That is

why we feel the meaning of 'Imma', **Mother**, like we feel the meaning of 'Abba', Father, in the sense of *Teacher*.

So it is that I understand the following splendid formula of the eternal Wisdom:

lahôh has taken possession of me at the beginning of his ways

That formula cannot be melodied without feeling the grandeur of the whole Palestinian maternal hearth.

The maternal school-hearth, is the reciting **Mother** who passes the Tradition on to her Son." (Jousse 2000:321)

□ **Paysan University - university of the earth - professorship of the earth - earthling-man**
[paysan] [Beaumont-sur-Sarthe] [memory]

Jousse comments specifically on the intellectual capacity of the paysan, noting that we [those of the Written Style milieu, i.e. literate people] will always tend to regard as inferior people

- *who are not yet 'algebrised';*
- *who are "so rich in sensations and intussusceptions of actual things!"*
- *with a capacity to 'observe reality' and "practical knowledge".*

*Jousse maintains that to be "concrete" is not inferior but an assurance of dynamic and real 'memory' and 'knowing', as opposed to "psychologists and philologists [who] have from the very beginning lived with the printed word. They have gone from schoolbooks to this or that somewhat larger book, from matriculation to bachelor's degree or doctorate. How could they have the slightest notion of what the training of the human memory means?" (Jousse 1990:xxi-xxii). Jousse argues passionately that human knowledge-memory-understanding should be simultaneously "mimismologically concrete and intellectually abstract" (Jousse 2000:75), which is the understanding of reality from the perspective of the paysan - the peasant - those who think and feel in real and immediate terms by virtue of their material experience, as opposed to learning only from books, (see 'algebrosis'). In Jousse's terms, a **paysan university** would be a '**University of the Memory**': it would focus on knowledge that is "mimismologically concrete and intellectually abstract" and so avoid the danger of algebrosis - the fossilisation of knowledge - as a result of expression without meaning - and memory.*

Examples of Usage

- "I will always keep repeating that my first scientific training was my contact with the **peasants** of Beaumont-sur-Sarthe" (Jousse 1990:xxi-xxii).
- "They accustomed me to be wary of the fine speeches of those who speak brilliantly about everything but know nothing ... **peasants** smile quietly to themselves in the presence of fine talkers of this kind ..." (Jousse 1990:xxi-xxii).
- "Therefore, let us first of all re-play within ourselves, geste by geste, three of these still vital and complex **paysan** mimodramas, where the Intussusception of the Teacher by Insufflation is very typically demonstrated. I speak advisedly of '**paysan** mimodramas': it is impossible to over-emphasise this primordial, enduring, Palestinian **paysanism**. The whole Palestinian history of man, or to be more exact, of the *terreux* or *earthling-man*, must start there. The creation of man was **paysan**. His habitat is **paysan**. His experience is **paysan**.

Unfortunately, since the time that the prototypical **paysan**, Adâm, left the **earthly** Paradise, no **paysan**, and no **paysan** son, has tried to project himself into that milieu so that he could try to understand and explain it from the **paysan** perspective 'in **paysan** fashion'. This explains all the variously learned, but always *de-ethnized* flights of imagination, that have subsequently been attributed to the first 'Pleasure Park'. Only as a **paysan** should one have the boldness to revisit such scenarios: a boldness, furthermore, that has no need to fear the two *kéroûbs* and the fiery sword, who disappeared from the entrance of the **earthly** paradise a long time ago. Instead, we are confronted by the dread army of Graeco-Latinicist papyrovores, who have marshalled themselves there for centuries and centuries.

If we want to understand the typical **paysan**, and to find an explanation for any apparent difficulties, we will have to rely on our enduring **paysan** consciousness. To achieve this, everything will, first of all, have to be recomposed in **paysan** gestes. The effect of this will be the non-appearance of the difficulties, most of which are pseudo-difficulties any way. Difficulties will not disappear, because they simply will not appear in the first place. After that a **paysan** methodology will have to be developed, which will be characterised by such simplicity that some may call it naïve. It will be imbued with such subtlety that some may accuse it of duplicity. A story of **paysans** for **paysans** must be studied through **paysan** gestes, inspired with the prerequisite desire to understand 'in **paysan** fashion'. Bearing this in mind, we are going to try to discover the simplest and most prodigious of the mimodramas at play that has ever issued out of the land and from the surface of the **earth**." (Jousse 2000:393)

- "It was unquestionably appropriate that the Paraqlîtâ-Interpreter should place a **paysanne** Mother at the centre of his terrestrial paraqlîtâ-interpreters. This brings us right to the **hearth** of the **paysan** university for the **paysan** universe. I speak of the '**hearth**' advisedly, for it is in a traditional **hearth** that the many millennia-old flames burn, or, even more accurately stated, where the primordial flames are conserved. For when one speaks of the so-called innovation in the Palestinian ethnic milieu, one has no option but to rely on tradition. When we find ourselves there in the Cenacle, faced with a little *Qehillâ-ekklesia* of Galilean **paysans**, this little Qehillâ-assembly is no ordinary gathering.

This Qehillâ-assembly is a gestual aide-mémoire of a similar assembly which received mnemonically, the gift of the Tôrâh into the heart of its memory, on the same day, set deep in history and the Sinai desert. That earlier assembly was like the spouse-apprehender, commemorating her mimismological, rhythmopedagogical union with the Spouse-Teacher. Therefore, I am not surprised to find both the formulae of Rabbi Iéshoua's oral Besôretâ-Announcement, and the formulae of the *Song of Songs*, or more accurately expressed, the 'Enchainment of Enchainments', on the lips of those Galilean **earthling-men**, assembled around Mâriâm in the professorial Cenacle: all the types of formulae that were transmitted from one end of the Tôrâh to the other, i.e. the authentic Tôrâh, prophets and psalms, were chained together there." (Jousse 2000:419)

- "One has to be born a **paysan** to understand how to deal with similar, and similarly expressive, mimodramas and their mimismological and analogical application to human life. Never would a scribe, with his scroll of virgin parchment and reed in hand for writing, be able to find so expressive an analogeme. We have not been sufficiently curious about the gestes of the **earth**, because we are too narrowly guided by sheets of paper covered in our Written Style. We are now only *bookishly* sons of the *Adâm-Earthling-man*, who was himself truly the son of the *adâmâh*, which is the **earth** and the dust of the **earth**. For a long time, the desiccating wind of *algebrose* has passed over the concrete meaning of the name *Adâm-Earthling-man*, son of the *adâmâh-earth*. We have lost our nobility as **earthling** sons of the **earth**, and as terrestrial ones formed by the **earth**.

Not so long ago there was talk about 'a return to the land'. What I am dealing with here is a far more profound 'return to the land'. This 'return' is much more than a return of workers to grapple with the **earth**! This 'return' is concerned with a **professorship of the earth**. This 'return' is the whole **university of the earth** that we must not build, but rediscover. In fact, this **university of the earth**

already exists. Better still, it has never ceased to exist. It is we who have stopped experiencing it. Paradise, filled with the creative dust of the **earth**, is still waiting for the creative Breath to produce the eternal **Earthling-man**.

Some thinkers have spoken to us about the philosophy of pulverulence (desiccation and disintegration), a very secondary and artificial study. In the Palestinian **paysan** milieu, the anthropology of the dust of the **earth** was a spontaneous, inevitable, enduring study: the **earthling-man** was expressed by the **earth** and the **earth** expressed the **earthling-man**. But how difficult it is to understand all the mimodramatic expressions of the **earthling-man** and of the **earth**, given the infinite, essential nuances of objectivism and analogism! And how impossible it is to translate all the mimodramatic expressions of the **earthling-man** and of the **earth** in terms of our algebrised science! It is only right that we speak of 'mimodramatic expressions' and not 'myths' or 'legends'. The complete range of scientific values has to be revised and utilized." (Jousse 2000:399-400)

□ **Pearl-Lessons: Doctrinal and Historical - strands - septenaries - decaneries**
[Counting-necklace] [Kêphâ-Peter] [Shâ'oûl of Giscala] [Besôrâh] [decanery]

Jousse identifies the traditional Doctrinal and Historical recitatives of the Counting-necklaces - the memory-aids of the Besôrâh of the Deeds and Sayings of the Rabbi Iêshou"â of Galilee - constructed by Kêphâ-Peter and Shâ'oûl of Giscala as "Pearl-Lessons" in identifiable strands of seven or ten lessons in each, hence 'septenaries' and 'decaneries':

- *"The age-old structures of Oral Style require us, not routinely, but emphatically, to project the notion of 'pearls' with thousands of facets fashioned with infinite care over centuries in the human mouth. Such 'pearls' indicate recitatives so condensed that I have used a metaphor to name them: they are pearls or gems. (Jousse 2000:592)*
- *"It is in the memorising and reciting nâfshâ-throat that, in a manner of speaking, all the anthropological forces of the crystallisation of Pearl-lessons are concentrated. They are 'Pearls' by virtue of their semantico-melodic crystallisation and 'Lessons' by virtue of the depth of their semantico-logical 'reflection'. Anyone who tries to dissociate either of these forces in order to analyse it separately, distorts both it, and, simultaneously, mutilates the other crystallising forces." (Jousse 2000:207)*

Examples of Usage

- "To use the term, 'Tradition', is to refer, by the same token, to the transmission of living elements which have been received and developed within the ethnic milieu over earlier centuries. Here, the traditional elements are living Oral-style 'Pearl-lessons': pearls which have slowly 'crystallised', and which are methodologically 'threaded' in ordered and counted recitations as an aid to their living 'utilisation'.

In this work I will begin 'from the beginning': I will analyse the phenomenon of the 'Crystallisation of the Pearl-lessons'. These Pearl-lessons are the initial, purely gestual elements: through a transposition of the mechanism of expression, they will become oral. But the deep anthropological mechanism remains the same. Everything begins with 'intussusceptions'. Faced with the Cosmos, immersed in the Cosmos, man, the innumerable 'Mimer', elaborates his Tradition.

Then I will slowly, as in a 'laboratory', observe this living Crystallisation of the Pearl-lessons within the global Anthropos.

We will see how the anthropological and ethnic forces co-penetrate dynamically within Man, resulting in a living Crystallisation of **Pearl-lessons**. These forces can be classified into three mechanisms which I will analyse in the chapters entitled Rhythmism, Bilateralism, Formulism." (Jousse 2000:27)

- "And so on, from imbrication to imbrication, until the engendration of the *berâ* reciter himself was effected. A numbered, or variously lengthy sequel of short formulaic recitatives – which would recount everything surrounding the most important engendration – could be detailed and verbally grafted to each one of these engendrations. Among these grafted and computed sequels, we can cite those of Abraham, David and Solomon. But the best known to us is that of Iéshoua, the Meshihâ, which is very inexactly translated as *The Book of Genealogies*, in which the facts, and formulaic and counted sayings unfold the **historical and doctrinal** Recitatives of the Besôretâ or Aramaic oral Message. The Orâyetâ, or the Targumised Tôrâh and Besôretâ-Gospel, are of the same language, style and structure. The Besôretâ imbricates verbally with the Orâyetâ by clamp-words, the Aramaic roots of which are very difficult to translate without blasphemy. One could however try to make them understandable in the following way:

And Iaôb engendered Iôsêph
spouse to Mâriâm

From whom there was engendration of Iéshoua
who is called the Meshihâ

The engendration of Iéshoua the Meshihâ
came about as follows:

.....

(Jousse 2000:506)

- "The Anthropos has, in a manner of speaking, vitally crystallised in his own body what is fleetingly real in the shape of living *gestual* '**Pearl-lessons**' in order to conserve and carry the tradition of what is Real from generation to generation. That is why, in all the civilisations which are truly alive – and therefore concrete – we have traditional 'strings' of Mimodramas, 'ordered and counted', which make up their history, which is not the same as art as we know it. And if we were to go to their religious ceremonies, or better, to their traditional ceremonies, which are nearly always inaccessible to us, we would see that the Geste and the geste of the ancestors – *le Geste* and *la geste*, their deeds and the tales of their deeds – are always carried in mimodramatical forms which are sometimes, but not always, oralised. Gestual traditions are also reliable **historical** documents." (Jousse 2000:137)
- "These 'living' oral tools are easily distinguishable: they were those perfect elements identified for use after initially being instinctively developed over centuries or even millennia, thereafter being put to the test on a daily basis by each reciting mouth, and only then being adopted and fixed for permanent use. Only such a process could result in the brilliant crystal clarity, akin to that of the proverb, which is manifested in each of their Propositional Formulae. They are so simple, yet so dense, that subsequent generations have merely transmitted them as 'rare **pearls**' which are, almost miraculously, able to fit, intact and always exact, into the living composition of an infinite number of new 'didactic-necklaces' of **Pearl-lessons**." (Jousse 2000:328)

See also Jousse 2000: 18-19, 36, 139-140, 157, 171-172, 312, 314, 593, inter alia.

□ **Pedagogy - Mimismological Pedagogy - Anthropological Pedagogy - Mimo-pedagogy - Rhythmo-pedagogy - education**

[mechanics] [analogy] [manducate] [mimodrama] [liturgy] [mimism] [memory] [rhythm]

Jousse advocated pedagogy that is '*rhythmo-mimismic*' and therefore '*balanced*' and '*formulaic*' to engage the natural psycho-physiological capacities of learning *rhythmo-mimismologically*. This included

- the use of rhythm in all teaching and learning materials and methodologies, hence *rhythmo-pedagogy*;
- learning with the 'whole being' implying the engagement of the entire indivisible psycho-physiology of the learner;
- the use of 'learning in the memory-heart', to be distinguished from 'rote-learning';
- the widest possible use of technology to simulate/demonstrate situations that were pragmatically impossible to access in reality.

Jousse was highly critical of *pedagogy* that focused primarily on the learner reading and writing as opposed to moving and speaking as modes of learning.

Examples of Usage

- "Anthropological pedagogy will be rooted in this dynamic intellectual foundation of propositional miming re-play. From now on **Pedagogy** will be a **Mimo-pedagogy**." (Jousse 2000:91)
- "Man's balancings must be spontaneous and equilibrated, which can only be properly achieved if a person is standing upright. We are told to translate Ovid's '*Os homini sublimé dedit*' as 'He gave man a raised face', but our **Pedagogy** creates nothing but beings perpetually bent over written pages. Man should be total in his expression, but our Written Style is nothing more than a hellish crabbedness.

We have seen how man, when left to his normal spontaneous mechanisms, 'intussuscepts' the gestes of the Cosmos and allows them free bilateral 're-play'. It is not intelligent to churn out yet another library assignment. What is really intelligent is to have one thought only, but one nourished by a multitude of unified facts. School programmes pulverise people to powder. Teachers pulverize children instead of helping them find their points of focus. Children emerge from the hands of teachers in scattered disarray. And when a teacher is faced with a really unified human being, a human composite, he either pours ridicule on it, because it is 'original' in all the senses of the word, or he takes fright.

If there is to be any real **pedagogy** in the future, it must be centred only in the living energy of the child. Now, this living child is neither an artist nor a dreamer, as some like to think, but a '**Rhythmo-mimer**' who spontaneously balances his gestes. We see this very simple and curious phenomenon in any and every moment of all of a child's spontaneous, expressive compositions whether it be sulking, crying, shouting or singing.

When a child is alone, it tends to **rhythmo-melodize** a kind of rhythmic formula of its own making, which it uses as a sort of dynamo in order to rock itself to and fro without ever getting tired. I imagine it taking hold of a negative phrase, an actively negative phrase:

No, no, no, I will not write

No, no, no, I will not write

And this child, whether facing you or with its back turned, will maintain this balancing movement. We have all seen how children create rhythm, not in their copy-books, but in their whole bodies during break and when 'put in the corner' by their teacher:

No, no, no, I will not write

No, no, no, I will not write

The child is totally unaware that he is rhythmizing insults 'in two hemistichs' like Homer's heroes. The child here plays out spontaneously the most fundamental law of human expression: the Law of Bilateralism.

But where are the teachers who care to observe and to assist the anthropological life that is evidenced in the child's behaviour? Of the handbooks of recitation (catechisms, grammar and history books, ...) which are given to children, none accommodates the laws of the normal mechanisms of memory. To force the child to learn indigestible things is to warp in him the natural mechanism of human speech. The child is normal: it is the teachers' methods which are not. Human Bilateralism is not taken into account when drafting our schoolbooks: the child might just as well be an inert cylindrical vessel.

Pedagogy should first and foremost aim at making the child's mechanism balance, to put it into equilibrium. All teaching that is not balanced is abnormal teaching. The recitation should be 'parted' to facilitate its 'portage' both by muscle and breath. The child really does breathe his composition spontaneously in those octosyllabic 'balanced breaths' which correspond to those shown to exist in the epics of the Breton cycle, there where the French cycle counts 4 + 6 syllables. Our 'Commandments of God and of the Church' in French are the residue of a possibly aborted attempt, but one nevertheless intended to structure correctly in octosyllables:

Un seul Dieu tu adoreras

Thou shalt have

et aimeras parfaitement

no other gods before me

Quite recently, a **pedagogue** said of the child: "It is not the knowledge of formulas that makes the child Christian, it is not the knowledge nor even the use of the word of the Christian language ...". But it is! One has *to know* to know the formulas, because *to know* is to understand. A parrot does not *know* just as a record does not *know*. "To know by heart is not to know", you say. But to know by heart is to know in the most natural way, which is with all one's living and bilateral being. This is why Iéshoua coined the following statement which is always badly translated:

Audite et intelligite

Audition and understand

When one possesses a text within the fibres of one's being, then, functioning within the text, one can confront problems intelligently. I am sometimes completely taken aback by the total senselessness of certain questions or criticisms. Long ago, I had a marvellous mathematics teacher who enchanted me with remarks such as: "When a pupil is pious and stupid, I shudder. For piety may pass, but stupidity is eternal". Mostly, I am asked questions focused on graphism only, instead of on the vital bilateral living being, which would at the least reveal the synthesis of the various mechanisms and increase understanding.

The same author tells us: "Everyone will agree that, for a child in catechism, it is a matter of gestual attitudes. He recites lessons, goes to mass, even to confession. But it is the spiritual attitude that is most important". To oppose 'gestual' to 'spiritual' is to understand nothing of the mimismological and rhythmic Anthropology of Geste and Rhythm and therefore of the bilateral and miming Anthropos.

To oppose the spiritual and the gestual is to imply that in order to enter into that part of human Mechanism that we call religion, we should die as human beings. But this I refuse to do! What is being forgotten here is that the best way to direct man to God is to leave man to his own spontaneity. To oppose the spiritual and the gestual, which is what is asked for here, is not renunciation, but deformation! The young French or indigenous paysans who enter our seminaries would benefit greatly from clinging tenaciously to their fundamental paysan mechanisms, from which they could grasp and draw the source of what is Real, and on which to model the ideal manner of bearing and transferring their understanding. Instead they grow pale over indigestible scholastics." (Jousse 2000:292)

- "We live in the century of cinema and television and yet we are trapped at the stage of stunted dead graphics dating from one to two hundred years ago. It seems as if our **pedagogy** aims at creating professors of philology and grammar rather than men who can observe and re-play something real. In

our endeavour to give our children an encyclopedic knowledge, we have given them above all else an encyclopaedic ignorance. The interactions of the Universe are an infinite alphabet, the Alpha of which we have not even touched in our children." (...) Cinema, carrier of an 'interactional reality', will enable us to reintroduce the geste into our anaemic **pedagogy**. (...) I cannot ever repeat often enough that the child receives everything into himself. Even as he receives, he exhibits like a plastic screen. The human being is incapable of keeping what he has received inside himself, which accounts for the whole of **pedagogy**, especially for today's **Mimismological Pedagogy**. Educators will have to be aware of the capacity for both good and evil in the tools which it will be necessary for them to handle. Anthropological forces are blind forces. We are told every day that an increasing number of crimes are committed by children. How is it possible that there are not more crimes by children when our screens bombard their eyes with them? The child watches, the child receives, the child 'intussuscepts', the child re-plays. The child re-plays the geste of the revolver which kills, he re-plays the geste of the knife that slits the throat. We are, so-to-speak, throwing tons of explosives on the road through life taken by our children, and then we are surprised by the terrifying results? Whether he likes it or not, every film maker is a **pedagogue**. For good or evil." (Jousse 2000:129)

- "But to achieve this, I had first to resuscitate the 'Oral-style tradition' of the Galilean paysans. Then, I had to resuscitate within this tradition the eminent Teacher who pushed the indivisible communion of meaning and its melodisation to a point beyond giftedness – to divinity: anthropological and ethnic Semantico-melodism. That is why I have opposed algebrose spiritual concerts by re-playing the great Palestinian and Galilean Mimodramas of the resuscitated parables in my Laboratory of **Rhythmo-pedagogics**. But I need not only oppose spiritual concerts, but also, and above all, in order to confront the *synoptic pseudo-problem*, we need to descend anthropologically and ethnically into what one might call a dark tomb which will be the pedestal of a resurrection." (Jousse 2000:207)
- "By degrees, the structures and melodies of the language will be developed and modelled by the mechanisms of traditional **Rhythmo-pedagogic Oral Style**. The original and authentic melodies of all languages surge from their own depths in this way." (Jousse 2000:96)
- "In our Laboratory of **Rhythmo-pedagogic Anthropology** – as befitting the experimental reconstitution of a milieu of Oral-style tradition – the **Rhythmo-melodic** recitatives of the Gospel remained strictly within the Global-oral style and were therefore globally taught and globally learnt." (Jousse 2000:210)
- "This makes it clear that we are constantly challenged by **Rhythmo-pedagogical** words which are nearly impossible to translate. Our word 'cult' for example, from 'to cultivate', no longer means 'labour' to us, which is regrettable when it comes to in-depth research and comprehension!" (Jousse 2000:298)
- "Let me make the point once again: if we are satisfied with our studies of the Palestinian milieu being conducted through the medium of our own language, and if we continue to think as we do presently about **Pedagogy** (or rather the lack of **Pedagogy**), then we will never understand anything about the prodigious **Rhythmo-pedagogical** movement of this young Rabbi, who threw the world into a turmoil with his bilateralized proverbs and twelve paysans – mere peasants!" (Jousse 2000:300)

See also Jousse 2000: 24, 50-51, 93, 98, 109, 163, 306, 320, 335-336, 340-341, 364, 594, *inter alia*.

□ **Pedagogy - Liturgy : "Pedagogy became Liturgy": "Pedagogy engenders Liturgy": "Pedagogy rules over Liturgy"**

[Counting-necklace] [Besorah] [pedagogy] [memory] [Rabbi Iéshou"a] [Apostles][Oral Style] [memory-aid]
 Jousse argues that *Pedagogy 'became' and 'engendered' Liturgy* and that consequently *Pedagogy 'rules over' Liturgy*: Jousse identifies the roots of *liturgy* in *pedagogical socio-cultural ritual* expressed globally and orally in an 'ora-lit-urgy', and answering the human psycho-physiological imperative to interact mimismically with the universe. As a result of this interaction, the 'ora-lit-urgic' performance

*becomes embedded in the human memory and is increasingly available for replay and repetition at will. When the ritual is scripted as a memory-aid, and it loses its 'oralness', it becomes 'lit-urgy' and there is a danger that the 'lit-urgy-scripting' replaces the 'ora-lit-urgical performance'. Once the 'orality' of body and voice are no longer engaged in the performance, the 'liturgy' is threatened with algebrolosis and a loss of significance. Jousse argues therefore that the oralness of the **liturgy** should always rule over the **liturgy**, and that the **liturgy** should always be regarded as a living learning experience to ensure that it remains vital and meaningful.*

Examples of Usage

- "The Palestinian ethnic milieu is rooted deeply in a living gestual tradition: to try and approach it armed with the methods of a Graeco-Latinicist philologist indicates a preconceived, intrinsic resistance to any real understanding. What we find in the Graeco-Latin 'algebrosed' books has been solely responsible for most of our shaping and, it must be admitted, 'mis-shaping'. By comparison, the traditions of the Palestinian milieu challenge us with the most informative **pedagogics**. In studying the Palestinian milieu, we are unwittingly touching upon the vast gestual **pedagogics** of a nation which carried its history through the ages with, and within, itself.

What we find here, ordered and measured in a Necklace-tally, are the great ancestral traditions, simultaneously corporeally and laryngo-buccally gestualized. But primacy is given to the global interactional geste. Such are, for example, the gestually and analogically explicative Mimodramas of the Palestinian Genesis, which are not myths in the common sense of the word, but an attempt at explication." (Jousse 2000:140)

- "Our **liturgy** has lost the conscious connection with its mimodramatic origin. It has become mechanical or aesthetic instead of being intelligible. I understand why there are people who are deserting their churches, and their religion. There is no longer any life there. There are no longer any significant gestes that can be understood. Everything has become disassociated, so that people are living out misconceptions, and end up rejecting everything. One cannot live forever in a state of inconsistency! Either religion must become scientific, or it will become a dilapidated and abandoned shell ... We have lost the sense of the expressive geste and too often we content ourselves with algebrosems. We have to regain a deep consciousness of the greatness of the primordial signifying geste." (Jousse 2000:564)
- "A psychologist of **Liturgy** once told me: "The greatest strength of your work lies in the fact that you show the meaning of the traditional gestes which we all make too mechanically."

A man totally ignorant of things Palestinian admitted to me: "How do you expect us to believe all this?" To which I answered: "It is not, *at first*, a matter of believing all of this affectively. It is, *at first*, a matter of knowing all of this scientifically and anthropologically." To understand these texts, I would suggest that you take them 'into the margin of the **Gospel**', and re-do them. You will find in them the great balanced and explosive law of human energy which intelligises its gestes. Were it not for our printed paper civilisation, we would not have ended up reading the **Gospel** 'with our eyes'. This is, after all, the same **Gospel** which is organically the *Besorêta* or Announcement, a living recitation, which is therefore harmonious, and further the bearer of the *entire* global and Bilateral Human mechanism." (Jousse 2000:300)

- "And, following after him, he who *re-mem-bers* not only becomes an oral reciter, but a global re-player. That is the essence of the ancient ethnic **pedagogy-liturgy** and the single anthropological memory." (Jousse 2000:171)
- "The Palestinian milieu was the pedagogical milieu *par excellence*. Everything in Israel was organised to guide man. The aim was always to *in-form* living beings. Everything cohered in this living **pedagogy**: spontaneous mnemonics and voluntary mnemotechnics were imbricated and mutually

supportive. Israel was essentially a milieu of instructors, the source of which was the *All-Mighty* who was *All-Knowing* and *All-Teaching*." (Jousse 2000:258)

- "This most privileged [Palestinian] milieu offers us a living, speaking, and memorizing **pedagogy**. A single word sums it up, a word familiar in the targum, and which Iéshoua particularised by appropriating it: the *Besôretâ* or the **Oral Announcement**. (Jousse 2000:384)
- "Thus, two coincidences of facts and events are particularly noteworthy in the *pedagogy* of Israel. The first: the end of the Babylonian exile and the origin of the Targum; the second: the diaspora of Israel and the progressive disappearance of the Targum." (Jousse 2000:594)
- "When we examine the Life of Iéshoua, we ascertain very quickly that this **Rabbi** Instructor not only taught with the writings which were 'memory-aids committed to writing' of the *Tôrâh-Instruction*, but that he also brought something new. He re-organised, into a coherent system, all that had been scattered in the Targum. For he did not come 'to undo the Tôrâh and the Nabis, but to make them real', in other words to gestualise them, to play them and to live them. He gestualised what was verbal before verbalising his Gestes. *Coepit facere et docere* – "He began to act and to teach". Above all else, his **teaching** is in the Global Style. He did not present himself merely as an Instructor or a 'Pilpulist' of texts, but as a man who lived his formulaic doctrine in totality because it was prophetically formulated by the Nabis, from which emerges his omnipresent Global and Oral Formulism. He can therefore say:

b <p style="text-align: center;">If you do not believe in the words I speak</p>	c <p style="text-align: center;">Believe in the gestes I perform</p>
---	--

This formula is incorporated into all the prophecies. *Et Verbum caro factum est* – "and the Word became flesh". This formula, barren for many in its Latin form, irradiates an inexhaustible richness, as does the directing-Tôrâh:

And the Memrâ became Bisrâ."

(Jousse 2000:170)

- "The Israeli milieu elevated **pedagogy** to a divine state." (Jousse 2000:563)
- "This, the principal characteristic of Iéshoua's **teaching** is simultaneously synthesizing and concluding, which is why he adds logically:

b <p style="text-align: center;">of the Tôrâh</p>	c <p style="text-align: center;">and of the Nâbis</p>
---	---

We, on the other hand, have 'undone' this **pedagogical** and memorizing Yoke very thoroughly, because we have 'redone' it so often that we do not know the first word of it in our bookish milieu. We are all apraxic, in terms of our intelligence. We talk of the Yoke without knowing what we are talking about.

This Law of the Yoke is the Law of **Pedagogy** re-constructed by this great Renovator and Regulator of Gestes, **Rabbi Iéshoua the Galilean**.

Let me make the point once again: if we are satisfied with our studies of the Palestinian milieu being conducted through the medium of our own language, and if we continue to think as we do presently about **Pedagogy** (or rather the lack of **Pedagogy**), then we will never understand anything about the prodigious **Rhythmo-pedagogical** movement of this young **Rabbi**, who threw the world into a turmoil with his bilateralized proverbs and twelve paysans – mere peasants!" (Jousse 2000:299-300)

- "An exegete, filled with artistic innuendo and sarcastic condescension, once challenged me: "Jesus was not making music when he gave his sermon on the mount." Of course not, neither music nor sermon. There was simply a young paysan-Rabbi who was recounting, and re-counting, his pearls-of-learning, according to the crystallising anthropological and ethnic rhythms of his country, Galilee. And his Apprehenders faithfully received this **teaching** in order to wrap it, as a living rosary of pearls-of-learning, around their reciting throats in order to transmit it, alive and vivifying. That is why I follow the law of the interactionally miming anthropos – the mimer of what is interactionally real – well aware that Algebroisis is necrosis, and that death has no rhythm. I resuscitate that which conceives the unique

essence of the grandeur and nobility of the human throat – the emission of sounds, as all animals do, and expression of meaning, as no animal does.

	<i>a</i>	
	For Earthling-Man	
<i>b</i>		<i>c</i>
modelled from the Earth		and animated by the Breath
	<i>d</i>	
	became a Throat	
<i>e</i>		<i>f</i>
which lived		and spoke

Thus recited the targumising Galilean paysans rhythm-melodically.

I have tried to live with them, following their example as manifest in this richly expressive formula, and I have tried to resuscitate its anthropological and ethnic irradiation.

But to achieve this, I had first to resuscitate the 'Oral-style tradition' of the Galilean paysans. Then, I had to resuscitate within this tradition the eminent **Teacher** who pushed the indivisible communion of meaning and its melodisation to a point beyond giftedness – to divinity: anthropological and ethnic Semantico-melodism. That is why I have opposed algebrose spiritual concerts by re-playing the great Palestinian and Galilean Mimodramas of the resuscitated parables in my Laboratory of Rhythmopedagogics. But I need not only oppose spiritual concerts, but also, and above all, in order to confront the *synoptic pseudo-problem*, we need to descend anthropologically and ethnically into what one might call a dark tomb which will be the pedestal of a resurrection.

God, whom some people have declared dead, has been entombed in Philology, and wrapped in swathes of manuscript. In reaction to this, I have sacrificed my whole life to Paysan Anthropology in an endeavour to wrest from those mortifying swathes, not God, assumed dead, but the eternally living Galilean paysan-**Rabbi**. This living Galilean paysan-**Rabbi**, standing on the threshold of this living book, is having us relive and re-play the living Tradition of his living Galilean Oral Style.

It is not a world lost, but a Paradise regained." (Jousse 2000:208)

- "The *Berceuse* balances the propositions with end-rhymes, those great tools of Memory. These are not the rare rhymes which you find as a category of enigmas under the pen of your poets. Do you believe that the paysans make rhyme for rhyme's sake in their proverbs and recitations? 'Rhyme is a slave which should obey at all times.' It must above all construct and instruct the Memory. I have tried to identify the function where the accent falls at the end of the word, which occurs in the Galilean formulas and many of our various present-day French formulas:

Let us sift		Let us screen
	Chaff	
So we will have:		
Abbâ		Berâ
	Roûhâ	

because anthropologists seek beneath the words for the source of the real information. Beneath the dead texts they seek life, sometimes even the Life eternal which is the **Pedagogy** of Eternity.

We must be alert to the fact that it is the simple geste of the sign of our Cross which carries all of the great Palestinian **pedagogical** tradition of the **teaching** Abbâ, of the Berâ who receives the **teaching** and of the Roûhâ or Paraclita who rememorates the breath.

b
The Lessons which I
recite to you

c
Not from myself
do I recite them

d
But the Abbâ who is stable in me
it is he who does my works

says Iéshoua, *Berâ* of his *Elâhâ*, announcer of the *Roûhâ* or *Paraqlîtâ*." (Jousse 2000:310)

- "No anthropologist of language, who is familiar with the techniques of the Palestinian Oral Style, could ever accept that the Talmid-apprehender of a **Rabbi** could have de-rhythmed and re-rhythmed, in his own fashion, the rhythm-catechist lessons rhythm-melodically memorised from the very mouth of his **Rabbi**. And what a **Rabbi**!

The structure of these rhythm-catechistic lessons was such that it was impossible for a Palestinian Talmid-apprehender to forget them out of carelessness, or deform them systematically. It was not possible that Iohânân bar Zabdai, 'the apprehender whom Iéshoua preferred', could have forgotten them since he had repeated and rhythm-catechised them for years. There was no good reason why he would have de-rhythmed them to re-rhythm them again, when the brilliant phrasing of the Master and his traditional rhythm-melody had already 'eternalised' them. One does not reword Iéshoua!

I must re-iterate: I am not dealing here with 'speeches', with 'sermons', with 'predications', although these terms, from a completely different ethnic milieu of a completely different 'literary genre', have been generously inflicted on parallel rhythmic Recitatives of Palestinian Oral Style. It is high time that such perturbing ethnic misunderstandings should disappear from our vocabulary." (Jousse 2000:534)

See also Jousse 2000: 48-49, 142, 169-173, 177, 196-197, 210-211, 223, 300, 312, 384, 536-542, 564, *inter alia*.

□ Performance

[mimodrama] [geste] [research methodology]

"Instead of restricting my field of observation to the 'dead' letters of texts, I here present a methodology which operates first, and above all else, via the awareness of a 'living' tool: the human geste. Since the Anthropos is nothing more, essentially, than a complexus of gestes, the most penetrating and best-fashioned tool available to analyse man is his own performance of his own gestes. This is surely the 'tool to dismantle all other tools', as it were. Moreover, this tool develops instinctively within each one of us, and becomes increasingly polished as our awareness grows." (Jousse 2000:24)

Following this position, Jousse argued and demonstrated that performed texts of the gestual-visual/oral-aural mode were the proper subject of investigation of the Anthropology of Geste and Rhythm, and further that it followed that the gestual-visual/oral-aural elements should be scripted in such a way that they could be the matter of research investigation from the perspective of the Anthropology of Geste and Rhythm as opposed to philological approaches. .

Examples of Usage

- "The 'dead', written texts will be used only as a means, in the interim, of discovering the 'living' gestualisers. I will work within the mode of *gestual performance*, not within the space of the *written text*. I will thus unearth living facts the existence of which has never been suspected by those who tried,

by assessing what was inert, to understand and explain the immense and complex anthropological and ethnic Mimodrama which makes up our 'Oral-style Tradition'. (Jousse 2000:26)

- "It was this same spontaneous curiosity which, in earlier times enabled corporeally miming man to become phonetically, lingually miming. *Mimage* (or the intellectual expression by the plastic gestes of the body and the hands) has thus gradually, but never completely, yielded its admirable powers of meaning to *Langage* (or intellectual expression through the voiced gestes of the tongue). The authentic sounds of things dictated the first oral languages to the various ethnic groupings of Corporeal-manual Style men, whose natural capacity for intelligent and idiosyncratic reception and re-play account for the dynamic variations in linguistic **performance**: Human Mimism is not brutish Mechanism. The little Child from the Sarthe region, in all the freshness of the 'eternal anthropos', has demonstrated the empirical authenticity of such dictation to spontaneously attentive human ears. Examination of languages less algebrised than our own, confirm this observation. In less algebrised languages there are numbers of Phono-mimemes or 'onomatopoeia' which have withstood the ravages of time and evolution upon their articulatory and phonetic systems. Among many others, the Chinese and the Annamites list, with legitimate pride, the full richness and subtle refinement of the innumerable onomatopoeia which are still alive on their lips and still sensed in their ears. Furthermore, they are admired for the concrete Mimograms, or 'shadow plays' of their former Manual Style perceived in their algebrising brush tracings." (Jousse 2000:95-96)
- "While language is a living and changing thing, melody, without being immutable, has greater rhythmic stability. The secular **performance** of melodies sometimes results in the imposition of fixed archaic rhythms, which ironically distort new propositional rhythms which they should be reinforcing. For example, if we analyse the phonetics of our popular songs, those precious residues of our ancient Oral Style, we will find that the Rhythm of Intensity of the melodies rarely coincide with the Rhythm of Intensity of the words. The phonetic evolution of our language is the cause of this." (Jousse 2000:96-97)
- "I must reiterate how very profound the rhythmico-pedagogical creations of Gabrielle Desgrées du Loû have proved to be. Over and above Semantico-melodism, she has given us the 'feel of the circumflex', the feel of one part looking for another part. The melody and its muscular **performance** form integrated units, the parts of which are intrinsically indistinguishable. 'Semantico-melody' is ultimately the reduction of the global balancing, manifest on the lips and on the laryngo-buccal muscles." (Jousse 260-261)

See Jousse 2000:286-287, 294, 371, *inter alia*.

□ Philologists - philology

[papyrovores] [Loisy] [Oral Style] [memory]

Jousse held unequivocal views on **philology**, which he regarded as fossilised and fossilising: "If a person's life could be summarized in a single sentence, and if I wanted to sum up my life as a scientific Traditionist, I would simply say: "I have been a resistance fighter against bookish and dead **Philology**". (Jousse 2000:44)

Examples of Usage

- "The fact is that all the studies our young people undertake under the disconcerting term 'humanities', are based on fossilised, **philological** theories.
Linguistic methods are **philological** methods.
Exegetic methods are **philological** methods.
Psychiatric methods were **philological** methods – until the great Morlaàs.

Even my very own very religion, Christianity, has wittingly or unwittingly and to a lesser or greater extent, been influenced by bookish **Philologism**.

There was a man some fifty years ago who developed the **philological** school of thought to its logical conclusion: Modernism. His thinking has been applied critically in the appraisal of the most fundamental Palestinian texts - which are the most gestually irradiating in all human Civilisation. This man was Professor Alfred Loisy, first at the *Institut Catholique*, then later at the *Collège de France*. My entire life as a French anthropologist, and all my research on the *Anthropology of Geste* has been focused on combating bookish **philologism** and the nit-picking analysis of traditional texts as exemplified by this **Philologist**. The man is no longer with us, but his methods remain. A single glance at the latest French publications on Palestinian texts is proof enough. These books continue to confront us with the imaginings of the **Philologists**.

I have been repeating this every year for twenty-five years. During these twenty-five years, I have trained an appreciable number of young scholars. The central problem with which I have challenged them is the same one I have grappled with myself: that of human mechanics.

It has given me great joy, scientifically, to see how, immediately they were familiarized with anthropological methods, all those young people set about researching and furthering my own discoveries. Some thirty-odd doctoral theses and technical reports testify to this.

But I should not delude myself about my success. With some rare exceptions, the old **philologists** remain immutably faithful to bookish **philology's** 'hypercritical' methods. They persist in applying them themselves, and they teach them to their students.

There is thus, not only before us but *within us*, a bookish **philologism** which continues, and will continue for an undeterminable time, to be viscerally opposed to **Palestinism**, the explanation of the creation of anthropological Civilisation. The strategies of this **philologism** may not vary, but they are redoubtable: I have called it 'scorched earth' criticism.

When 'scorched earth' criticism is applied, nothing authentic must be left standing, no author must retain anything of what was traditionally his, nothing belongs to anyone any more. From this emerges the typically modern formula of: the Gospel *attributed to St John*, the Epistles *attributed to Peter*, etc. No-one quite knows for sure any more 'who is who'. In my lectures, I have predicted, and have warned against the consequences of this flagrant 'scorched earth' criticism.

I believe that my professorial role has ended, methodologically, if not pedagogically. In my lectures, I have endeavoured to share with the younger generations the great anthropological laws which explain why and how great civilisations *can* end.

As my lectures proceeded, ethnic facts have daily confirmed these laws and rendered them more concrete, as if events were able to burst in visible form out of a gigantic documentary film to illustrate each and every one of the sentences I uttered.

I have been a committed *résistant* in the traditionist sense, which implies that I have also consistently been **philologist résistant**. For **philologism** is incarnated in bookish hypercriticism, which negates all Living Tradition. All the efforts of my so-called classical training have been directed towards the mastery of this bookish hypercriticism.

We, the 'ancient Gauls with rounded heads', were all Latin, so grandiloquent dictum pronounced! Once we believed that, we were all brainwashed into believing that we had to be trained exclusively through Graeco-Latin classical studies. To achieve this, inert and fossilising **philological** methods were inflicted upon us. The inevitable result is obvious for all to see: the Iéshouan rhythm-catechism, which was continued in the Gaulish rhythm-catechism in a sublimized form, and which was the living and powerful organism that developed our civilisation, was desiccated and turned into dust.

I became conscious of this parching and pulverizing process, and felt compelled by a vital and traditionist urge to react against exclusive Graeco-Latinism, and therefore against the underlying

Philologism. Palestinism or, more viscerally, Gallo-Galileism was restored to life in me through this reaction.

Through the gestual and logical phases of this revivification, I have tried by word of mouth for twenty-five years now, to guide those young researchers who had the courage to follow me: from **antiphilologism** to Gallo-Galileism.

That has been my role as teacher, or even, I dare claim, my liberation strategy." (Jousse 2000:44-46)

- "When I strung together the series of texts that, in a simple bead-like string formation, make up the work on rhythmic and mnemonic Oral Style, the **philologists** cried out: "But it is absolutely impossible that human memory should have such powers!" This is because they themselves have lost their own powers of memory through lack of exercise. This reaction exemplifies the bias superimposed by the context of the perceiver's training and background." (...) My view is exactly the opposite and unlike so many other psychologists and **philologists** who have lived with the printed word from the very beginning of their training. They have graduated from schoolbooks to this or that somewhat larger book, from matriculation to bachelor's degree or doctorate – how could they have the slightest notion of what the training of the human memory means? (Jousse 2000:17)

See also Jousse 2000:25, 40, 52, 53-54, 78-79, 99, 108, 114, 142, 172-173, *inter alia*.

□ **Phono-mimeme - Phono-analogeme - Phono-algebreme - Phono-mimism - Phono-analogism - phono-analogical**

[mimeme] [analogeme] [abstract] [algebreme]

The processes of mimisming, analogising and algebrising are all expressable in sound, indicated by the use of the prefix 'phono-'

- **Phono-mimeme** = a unit of potential selected voluntarily and involuntarily balanced rhythmic formulaic expression expressed in sound and synchronous with the universe;
- **Phono-analogeme(s)** = analogical mimeme(s) = discrete unit(s) of meaningful mimismologically concrete and intellectually abstract analogical expression, expressed in sound;
- **Phono-algebreme** = 'the smallest unit of meaning in a fixed mode representing a sound, simultaneously concretely referred and intellectually abstracted';
- **Phono-mimism** = the process whereby the anthropos selectively and potentially mirrors voluntarily and involuntarily the balanced rhythmic formulas of the universe in synchronous balanced rhythmic formulaic expressions of sound;
- **Phono-analogism** = an individual and identifiable product of analogy constructed of phono-analogemes;
- **Phono-analogical** = of the nature of phono-analogy;

Examples of Usage

- "It is precisely this spontaneous curiosity which has in the past allowed the corporally miming anthropos to become phonetically, lingually Miming. *Mimage* (or intellectual expression through the plastic gestes of the body and hands) has thus gradually, but never completely, ceded its amazing significative power to *Langage* (or intellectual expression through the sounding gestes of the tongue). It seems quite clear to me that the first oral languages were dictated to the various ethnic groups of Corporeal-manual Style people by the very sound of things - with all the dynamic variants due to the

naturally variable replay of the living, intelligent receptive organs. Human Mimism is not brutish mechanism.

This is why the living 'personal equation' in the gestual replay of the young anthropos has to be taken into account, for it intelligizes and is therefore quick to interpret. Between the sound emitted by the object and the sound re-played by the mouth, there is at times only a more or less immediate and perceptible analogy. **Phono-mimism** thus becomes **Phono-analogism**. From **Phono-mimeme** to **Phono-analogeme** there is a whole scale of possible intermediaries.

This **Phono-analogeme** is in any case not always or necessarily borrowed from the object itself or from its Transitory Actions. In making this or that spontaneous geste, the anthropos tends himself to emit a sound that can become semantically characteristic of that geste. Consider the *ahan* sound which becomes, as it were, the audible, **phono-analogical** geste of the visible and corporeal geste of the woodcutter.

The anthropologically instinctive and forever tenacious pressure of **Phono-mimism** reduced to **Phono-analogism** is such that those who write in our algebrose tongues still experience the overpowering need to create, pen in hand and with varying success, their individual "imitative harmony" – thus Racine, Hugo, Valéry:

*Pour qui sont ces serpents qui sifflent sur vos têtes ...
Les souffles de la nuit flottaient sur Galgala ...
L'insecte net gratte la sécheresse ...*

How difficult for the anthropos to rid himself of what comes naturally, i.e. Human Mimism!"

We must note however that the *audible* Mimeme is, by virtue of its very fluid and transitory nature, less constraining and consequently less precise than the *visible* Mimeme. Each human group has thus, independently of all others, heard and chosen its own perceived characteristic sound of an object or of a geste from among the many sounds emitted. What present-day talking movies are doing should have been done in the past: the meticulous recording of each of men's gestes – of hunters, warriors, pastoralists, agriculturalists, etc. It is from these sounds that gestes sprang forth spontaneously in the throat. It is from among these sounds that each particular human grouping came to choose its own characteristic sound.

Originally less 'modelled by the object' than the plastic Cinemimeme, the **Phonomimeme** and even more so the **Phono-analogeme** have, through laziness, each progressively lost contact with its expressive and self-regulating root. As a consequence, such **Phono-analogemes** may have come to a point where they no longer have any perceivable relationship with the sounds or actions of the object. The speaking subject would then perceive such a **Phono-analogeme** as being an artificial **Phono-algebreme**, which in the past would have been conventionally uttered and assigned to the object. From that point onwards, in each human group, from generation to generation, and for thousands and thousands of years, the sounding algebreme would have taken on a life all of its own, subject to the strange deforming psycho-physiological laws of hearing and articulation." (Jousse 2000:87-89)

□ **Play and replay - operate**

[mechanics] [receive] [anthropos] [Taine's law] [tri-phasism]

Jousse identifies the principle of 'play and replay' (also meaning 'operate') with reference to the anthropological-cosmological mimismic interaction of Human and Celestial Mechanics and points out that the human 'is played/operated by the universe' as much as s/he 'plays/operates the universe'. Jousse parallels the development of the mechanisms and outcomes of 'play and replay' in the 'young' anthropos and the 'early' anthropos, observing in the former an accelerated view of the latter.

Examples of Usage

- "The Anthropos then is not, as Taine maintained, a "polypary of images", but a complexity of 'Mimemes' which **re-plays** things. We are full of the interactions received from what is Real around us, and therefore full of Interactional Gestes imposed on us by what is Real. From the moment we wake up to life and extend our receiving gestes, we experience the great constraining flow of Mimism.

I have rejected the distorting metaphysical notion of 'images' in order to adopt the notion of the complexity of mimismological gestes which can be measured. I do not deny that element which is said to be 'spiritual', but I do maintain that the spiritual element will be able to act only insofar as it has gestual means of expression." (Jousse 2000:119)

- "The Anthropos cannot escape the law of Interactional Mimism. Let me be very clear on this. To me, **Play** is not amusement. It is something deeply anthropological. It is what differentiates the Anthropos and the Anthropoid. Descartes said: "Man always thinks" – *L'Homme pense toujours*. I say, more accurately: "Man is perpetually **played**".

In seeking to control what is Real, human **play** is the vital force. Anthropology is a never-ending, unstoppable, living and fixing film. Its montage begins from the moment of birth. We are suffused with a whole unknown world, and this is an absolutely incalculable treasure if we know how to use it.

We receive so much from the very first day of life! From the moment that we are ejected from the maternal womb, we record with all our receiving mechanisms. We are like insatiable leeches, and we do not need to say 'Fetch, fetch'. It flows into us, without our volition.

It is as if we are under a ten metre high wave. It overcomes us. We receive it all. And we do not receive superficially, but deep within ourselves. Because of the constraining law of Mimism, we receive within us the Mimemes, in other words the movements of things around us re-constructed in our receiving mechanisms. That is why you often hear me using the phrase 'geste of things' synonymously with 'geste of men'. I do this because things are only known to us insofar as they are **played**, that is, 'gestualised' within us.

Play is the most frightfully human thing. The reality of the world imposes itself on us through the gestes that it inflicts upon us. This is why **Play** and living Science are intrinsic.

We have in us myriads of interactional intussusceptions which might never be of use to us, but we cannot but be aware of the presence of the unconscious - a curiously *informing* presence.

One never knows what drives the Anthropos. All too often, through laziness or impotence, Man is like a kind of robot at the mercy of his Mimemes.

'**Play**' is the interactional exterior which intrudes itself into us, imprints itself in us in spite of ourselves, and forces us to *express* it. It allows us to try (as a *working hypothesis*) to revive the primordial concrete Mimemes from under our algebrose words. I once attempted to do this. In the mode of a monosyllabising Chinese scholar, I wrote the word: '*ex-prim-i-t*', and those who have an in-depth knowledge of Indo-European mechanics will forgive me for translating gestually: *he/ make/ s/ the geste of pressing/ out*. Why? Because beforehand there was: '*im-prim-i-t*': *he/ make/ s/ the geste of pressing/ in*. Once he has been *im-pressed* with the seal of what is Real, the Anthropos *ex-presses* himself as though he were liquid wax which can never harden. That is the '**Re-play**', the *chosal* and gestual **re-play**. And we have already seen that it is always tri-phased. (Even those phases which we are **played** are no more than the inadequate words of our variously algebrose current languages.)

We cannot prevent ourselves from **re-playing** what has entered into us. This is so imperative that the young child does only that, spontaneously. He is day by day increasingly irradiated by 'Mimemes' and he **re-plays** what he has intussuscepted through his supple recording mechanisms. And once he has received what is real, the true mechanisms of human **play** allow him to create its presence, and to **re-play** it, without the object itself, and in spite of its absence. And that is Memory.

This tri-phase '*chosal play*' operates within us and can no longer tear itself from us. To have no Memory makes absolutely no sense. We have the Memory of one or more interactions, meaning that

while we do not know *everything* which interacts around us, we do know that which has *im-printed* itself in us by interaction, and it is that which *ex-presses* itself. That is what **Re-play** is all about and that is what constitutes Memory's only mechanism, its living and gestual mechanism. There is a Memory-bank of Gestes. There is no Memory-bank of 'Ideas'. Ideas are but the conscious **re-play** of intussuscepted gestes. Man is a Human composite who can intelligise his gestes. Speaking of Ideas is an inappropriate and mechanical Platonic intrusion; it is necessary, instead, to observe the **play** of the Human composite. The Anthropos can 'be **replayed**' by the awareness, conduction, and imitation of the intussuscepted Mimemes. Bergson tells us that once this wonderful mechanism has been grasped, the scholar can spend his whole life developing and explaining it. Indeed, even when a man has said: 'Bodies attract bodies', he has not exhausted the pregnant wealth of what is Real. In his wake, millions of men will have to develop and explain this supremely simple **re-play** in its tri-phase expression: 'Bodies attract bodies'.

We are beings who are in a perpetual state of outpouring. If we are meagre in the process of intussusception, we will be niggardly in **re-play**.

One could say that once the Anthropos has **played** and **re-played** all the gestes of the Cosmos under the constraining force of Mimism, he transforms all the 'cosmological interactions' which he has intussuscepted into 'anthropological tools'.

Indeed, as a maker of tools, man cannot start from nothing. We cannot seize upon the Semitic concept of a creation *ex nihilo* and apply it to ourselves. We are in fact only **re-players**, and therefore potential users or combiners of received Mimemes." (Jousse 2000:121-123)

- "The young anthropos, with his whole being full of Mimemes, can **play** in 'abstract' concretism. The anthropoid in turn only handles concrete objects without ever being able to abstract or draw his operative gestes from them. And so placed in the midst of the innumerable interactions of the universe, and unlike the anthropoid, the young anthropos is not the inert contemplator he might seem to be at first glance. As soon as these interactions come to be reflected, not only in his eyes but also in his entire being - thanks to the globalizing irradiation of Mimism - then, whether he wants it or not, *he is re-played* in all his moulded fibres by these interactions of the external world.

Unable to inhibit the interactional geste that has spontaneously begun in him, he **replays** the three phases of all interaction, i.e. the Mimodrama of an *Acting One acting on an Acted upon*.

For example:

an Acting One
Riding
(The Horseman)

acting on an Acted upon
whipping Galloping
whips the Horse)

Naturally, the young anthropos has neither a real horseman, nor a real horsewhip, nor a real horse at his disposal. He has only the characteristic and transitory Mimemes, intussuscepted when faced with what is Real. But these Mimemes are actually within him, and they are the real actors. **Replayed** microscopically or macroscopically, this little Mimodrama is initially, and for months thereafter, conscious.

But one day the young anthropos becomes even more clearly conscious of this interactional **replay** of Mimemes. He intelligizes and directs it. For example, having seen a locomotive go by, he goes to his mother to **replay** for her and 'recite' for her cinemimically, with both arms alternately extended and then brought back toward himself, the characteristic back and forth movement of the wheels' connecting rods. The anthropoid is wholly incapable of this spontaneous action of the young anthropos, that of going to his mother after having seen a locomotive in action. And yet, like the young anthropos, the anthropoid sees the locomotive and he has arms and hands which could gestually execute the movement of the connecting rods. He has all the organs and all the gestes, but he does not have the Intelligizing Mimism.

But give or take a few years and our social milieu will have succeeded in inhibiting the child's spontaneous, significative, cinemimical gestes by forcing him to transpose them onto his laryngo-buccal

muscles under that algebrised and apparently conventional present-day form: *the locomotive propels the wheels' connecting rods*.

But when later our young lad, grown into a serious adult now, tries to make a foreigner understand what he means to say by *propels the wheels' connecting rods*, the repressed Mimemes of the characteristic back and forth motions will be forcefully **re-played** all by themselves in the muscles of the eternal and eternally miming anthropos: he will once more Mime the movement of the train's wheels as he did when a child. And thus the growing anthropos 'does' himself, by *imitation*, i.e. consciously and voluntarily, what before 'was done' in him by *Mimism*, i.e. unconsciously and involuntarily. The expressive tool has been mounted in him without him: he now masters it and reproduces it at will *in order to signify*. At that point, the Propositional Geste is born. Logical human expression has found its fundamental unit and union.

The unending drama of interactions of the universe is thereafter put in the consciously and voluntarily knowing 'hands' of the awakened mimodramatist.

From as early as the first months of the young anthropos' existence, a certain number of animate and inanimate beings had already accumulated their characteristic geste, their 'gestual name' in him, without his knowledge or help. This characteristic geste, pregnant with multiple transitory gestes, has in turn acted in a number of ways on other beings which had similarly been intussuscepted by the corporeal musculature of the young cinemimer, each according to its characteristic geste.

Equipped with its methodologically orientated propositional stylistics, Corporeage or global Mimage now leaves the anthropological **play**. All the indefatigable mimodramatist now has to do is to prolong what spontaneous Mimism has been doing for thousands of years and to imitate voluntarily what *had been mimed* spontaneously."(Jousse 2000:83-85)

- "The child will thus be mimed by his geste of suckling – he will be the *suckling*; the old man will be mimed by his geste of shuffling – he will be the *shuffling*; the fish will be mimed by its geste of swimming – it will be the *swimming*. This is why one can say that the Name is the essence of the thing. The name is the essence of its action.

We see this Mimismo-Kinetic Tri-phasism in the child's spontaneous and continuous **re-playing**. Suffused with Mimemes, the young Anthropos becomes, as it were, all things, and he does this prior to socially mediated language. He is the cat catching the mouse. He is the rider whipping his horse. He is the engine pulling the wagons. He is the aeroplane crossing the skies. He is always: 'an Acting One – acting on – an Acted upon'. He will **play** his universe with everything he has within him. He will **play** his universe with external agents. Most remarkably of all, he will **play** at everything – creating, as it were, out of nothing. What does it matter to him! He has everything he needs within him, since he has within him the Mimemes of everything." (Jousse 2000:115)

See also Jousse 2000: 13, 18, 26, 34, 35, 56, 60, 62, 68, 71, 75, 81-82, 98-99, 119, 120, 122, 123, 129, 130, 131, 133, 136, 369, 589, 589, 590, *inter alia*.

□ Poincaré, Henri

[celestial mechanics][stylogy]

Poincaré, with whom Jousse studied mathematics, was the 19th century mathematician genius who discovered Topology, a form of non-linear non-Euclidean geometry which pre-empted chaos theory and systems thinking. It is no exaggeration to observe that a century in advance "Poincaré was gazing at the footprints of chaos. (...) [Because] The mathematical techniques that have enabled researchers during the past three decades [1966-1996] to discover ordered patterns in chaotic systems are based on Poincaré's topological approach and are closely linked to the development of computers" (Capra

1996:125-127) Jousse was hugely influenced by Poincaré's thinking and perceives human memory, learning, understanding and expression to be universally systemic on a grand scale comparable to that which exists in the physical world, thus accounting for the *Celestial and Human Mechanics*. It would seem that Jousse might have been influenced to name his system of human memory and expression 'Stylology' following Poincaré's *Topology*.

Examples of Usage

- "In this essay, and in the name of this integrated human science, I would like to study what I choose to call 'The **Celestial Mechanism** of the Palestinians'. This will certainly not be that which is sketched out by the Greeks and which scientists like **Henri Poincaré** have perfected in their successive investigations. Neither will it be the study of the **celestial mechanism** of our planets and stars. Neither will it be the study of the **mechanics** of energy atoms as codified recently under the name of wave mechanics by the celebrated calculations of de Broglie. This I must leave to the research of the experimental 'physicists'. Similarly, as an anthropologist, who is equally experimental, I examine the way in which the same problem has been posed and resolved by the 'Sêferists' in the Palestinian ethnic Milieu, and what we have there we can call the *Celestial Mechanics of textual Atoms*. This is the technical terminology which should henceforth be used to refer to the whole of Palestinian anthropological research." (Jousse 2000:455)
- "In our present-day science we have something that is somehow comparable: the algebraic formula. When looking at the pages of Poincaré's '**Celestial Mechanics**' one sees imbrications of small relatively independent blocks. These small blocks – these imbricated 'dominoes' – are the formulas.
In the Palestinian milieu we find ourselves faced with a similar analogy: only, instead of having algebraic formulas, we have concrete formulas. It is the celestial mechanics of these concrete formulas which I would now like to study within the Palestinian ethnic milieu.
As I remarked earlier, our savants have totally ignored the Palestinian milieu. The theologists have selected a few fragments of texts at random and have then adjusted them strategically to correlate with their dogmatic or moral theses. As an anthropologist of Geste, who is not and who does not want to be a theologian, I say: might it not be highly scientific to address the global essence of 'pure mechanics' without being bothered to access apologetics or positive theology or something completely different? Consequently, what I will do is to observe all the constituents of '**pure mechanics**' in the same way that I have addressed the function of **human mechanics** in previous chapters.
- "However, at the other extreme of human expression, we have what we call '**Mimismology**', which is incomparably weighty because it tries to embrace all the surging concretism of what is Real. At present, we vacillate from one extreme of the expressive system to the other without knowing where to come to rest. Our stylistics is an unstable compromise between '**Mimismology**' and '**Algebrology**', which instability can cause damage. (Jousse 2000:169)
- "The experimental examination of man's expressive process is so complex that I would never hazard a brief analysis of it. I would first have to examine, cinematographically, the admirable languages of geste which constitute the as yet unexplored basis of so-called 'hieroglyphic' writing, more correctly termed 'mimographic'. My next step would be the study of the intermediary, yet always concrete, languages, such as Chinese. Finally, reaching beyond the algebrizing synonyms of Aristotle and his ilk, I would arrive at the affinity formulas of **Henri Poincaré**, and Einstein's higher mathematical analyses. "From concretism to algebrism" would be an exciting topic for a lifetime of study, but beyond the limitations of the present outline." (Jousse 2000:31)
- "What you explain by the laws of Evolution is just another Mimism. With **Poincaré** I say: "It is a system which is more suitable *now*, given our present knowledge". But let us not expect the first chapters of Genesis to speak to us of Evolution as we speak of it today and as we might no longer speak

of it in three hundred years time, or even less! By then our science books may be looked upon as poetry, and not even well-rhythmed poetry at that.” (Jousse 2000:142)

- “In the study of the Anthropos, no precise attention has been paid to the formidable topic of Bilateralism, in spite of its obvious importance. To be honest, we have not been prepared to pay the cost of interruption of our daily affairs to make the effort to observe as we should. We are not paying enough attention to the great elementary mechanisms. Glued to our papers, or carried away by the demon of speed and the rush of our occupations, we pass, as insensitive as corpses, through the marvellous riches which our everyday lives avail us. Also, we have become overly sophisticated. **Henri Poincaré** was wont to say: “If we knew the laws of life, we would be astounded by their simplicity.” We are infinitely too complicated. We do not know, nor can we observe, even the most elementary laws of our human organism.” (Jousse 2000:239)
- “Certain scientists write marvellously. One of them is **Henri Poincaré**, because he tends the most towards a simple, balanced, well-equilibrated style. He presented the mechanisms of his hypothesis in the most balanced style possible.” (Jousse 2000:296)

□ **Polysemantism - semantico-melodising - semantico-melodism - semanteme - Semantico-melody - 'semantic harmonies'**

[Rhythmo-melodism] [formula-facets] [rhythmo-energetism] [Oral Style] [expression] [writing]

In the Anthropology of Geste and Rhythm, Jousse identifies the range of semantic capacities including and extending beyond the verbal into the vocalic and the gestual. The polysemantism that he identified in Aramaic is typical of gestual-visual/oral-aural human expression but which is 'flattened' and 'silenced' when appropriated by scribal writing which informs the impossibility of oral canon” (Foley 1996). So it is that in 'oral' languages - those which have not a scribal written form - denotative meaning is conveyed as much, and often more, by the geste of vocal inflection and the geste of corporeal-manual movement as it is by the 'word': one 'word' will have multiple meanings depending on the tone and inflection of the voice and the gesture employed in its expression. In such instances, variety of expression is neither idiosyncratically arbitrary nor affective, but negotiated and fixed in group memory in the same way that the logic of meaning is negotiated at the level of morphology and syntax. Oral languages employ a much more inclusive notion of phonology and gesture than do literate languages, the tonal and gestural residue of which is distorted and truncated to the point of crippling inarticulation and disfigurement.

Hence Jousse's identification of the connection between polysemantism and semantico-melodism - that rhythmo-melodic inflections of the voice mimic meaning mnemonically.

- **Polysemantism** = multiple meanings expressed verbally, gestually and vocally
- **semantico-melodising** = making meaning with vocal melody
- **semantico-melodism** = meaning-making with vocal melody
- **Semantico-melody** = the meaning made with vocal melody
- **'semantic harmonies'** = onomatopoeic harmonies of sound and meaning
- **semanteme** = a single unit of meaning

Examples of Usage

- "Let us not forget that in his invariably concrete and always potentially analogical **polysemantism**, Iêshoua, the Galilean Rabbi-paysan, brings Life to the *nâfshâ*-throat. In Graeco-Latin style and theological terminology, we term this same phenomenon: Life to the soul. In the anthropological and Palestinian frames of reference, we term it the **semantico-melodising** of the traditionist Oral-style throat, with all its mysterious meanings, so intellectually and so emotively nuanced, and in such easily remembered rhythms.

No, never did a throat speak
as that throat speaks.

What would the Global-oral Style anthropologist not give to see and hear again, not merely recorded, but 'in flesh and blood', the whole of the *Besôretâ* or *Announcement*, semantico-melodised in all its Nazarean articulations: these Galilean articulations which were mocked, in the face of *Kêphâ*-Peter, by the little Judâhen 'Parisienne' from Jerusalem! It is imperative that we remember that any utterance proffered by a paysan throat imports with it its 'pays', and its paysan Rhythmo-melody, which is simultaneously a **Semantico-melody** rendered individually unremarkable and indistinguishable by its psalmody.

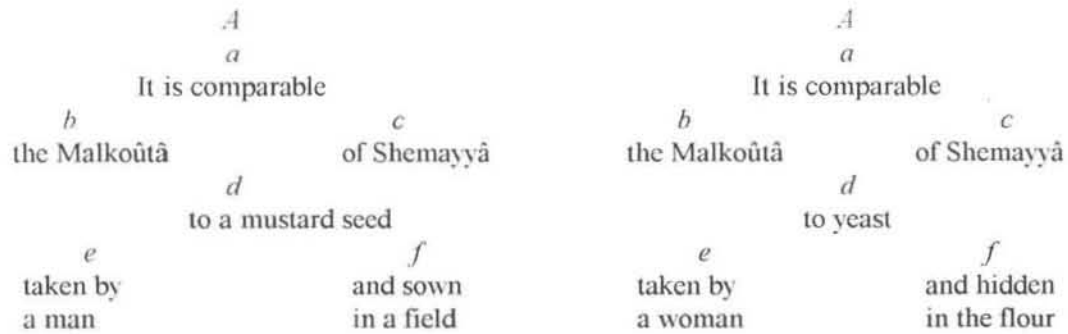
In our milieu of Written Style and of musical art each composer-musician invents his most personal possible leitmotiv for the subject at hand. In the Palestinian milieu however, as in all Oral-style milieux, it is the **Semanteme** of each formula which implies by its **Semantico-melodism** the recall of a traditional formula from the past – without any book reference. There is thus, transmitted from generation to generation, a **Semantico-melody** for each formula of the historical genre, the genre of the parable, of the apocalypse, etc. Inexhaustibly, Memory is a memory which indicates the verbal textualisation in its global realisation. Rhythmo-melodism is then essentially intelligent and memorising. It is not algebroised into musical and artistic art.

The logical and the melodic rediscover their indivisible unity in the living memory of the Oral-style traditionist." (Jousse 2000:196-197)

- "All the dramas, large or small, actually visible in the world-from-below or the present world, would thus be re-played formulaically in the supple global *meôd* (musculature) of the Mimo-catechist or Rhythmo-catechist, as well as in his *lêb* (heart-memory), and in his *nêfesh* (reciting-throat). They would mimodramatize, and sound out parabolically, the hidden 'Mysteries', that are still the invisible dramas of the world-on-high and the world-to-come, and that are proclaimed (besôraized) in the lessons of the *Malkoûtâ* of *Shemayyâ*. Furthermore, it would be these parabolically mimodramatized and concretely midrâshising gestes that would awaken all the '**semantic harmonies**' in the unique Aramaic term *Malkoûtâ*. Our western ears would only be able to distinguish these very crudely by sounding out the different words that our dictionaries provide:

<i>Reg-ula</i>	<i>Reg-num</i>	<i>Reg-imen</i>
Règle	Royaume	Règne
Rule	Realm	Reign

The inflexibility of our 'semantic ear' would certainly be aggravated by the endless **polysemantism** and pedagogical resonances of Palestinian nouns and verbs. Were these translated, they would risk betrayal by our bookish languages, and would lose all their delicate ethnological and pedagogical resonances. To give the Word-Lesson would be to send or place it, to announce it, to sow it, to hide it, to take it, to receive it, to look for it, to reject it, to bear it, to hear or listen to it, to do it, to retain or keep it, etc. Such is the case, for example, with three pedagogical verbs, *to take*, *to sow*, *to hide*, in the two following parallel Mâshâls:



(Jousse 2000:229)

- "There are numerous examples of the way in which translation can betray meaning. A typical example is the disastrous translation, almost treasonous in its implications, of the Aramaic term, *ahâ*, which denotes the kinship ranging from that between brothers to even distant cousins, into the Greek word, *adelphos*, and then into the French word for brother: *frère*. In this case, the problem is not to wonder about the semantics of the Greek word, *adelphos*, but about the **polysemantism** of the Aramaic word, *ahâ* ('kinsman') in the Palestinian ethnic milieu." (Jousse 2000:328)
- "This is where the human throat becomes, so to speak, the most expressive centre of all the expressive mechanisms of the Anthropos. The most recent anthropological insights confirm, remarkably and fortuitously, the fundamental role of the expressive throat. These are insights which I would like to study more deeply, and embed in what I have called **Semantico-melodism**.

Melody is normal and natural. We are incapable of pronouncing phrases without **melody** as it is in our physiological nature to modulate the **melody** on our lips. That is why I have studied what I have called the natural **melody** of language in phonetic laboratories. Listen to the speech of a Chinese person, of an Amerindian from Arizona, of an Englishman or a Frenchman: their speech is not modulated with the same **melody**, but they do nevertheless each have a **melody**, which differs from province to province, even from individual to individual. In Verlaine's words, which have forever been stilled ...: "*Les voix chères qui se sont tues* ..." – "the beloved voices which have been stilled". Will there be a resurrection of the voice as there will a resurrection of the flesh?

It is exceedingly difficult to neutralise the **melody** of our voices so as to make them sound *recto tono*. We are practically incapable of *recto tono* delivery because we are living beings. Even the most perfect vocal mechanism will not be able to achieve this neutrality, for there will always be, in a manner of speaking, the infinitesimal quivering of the vocal mechanism at play. From the motion of those elements incapable of flawless obedience, a certain modulation springs creatively, which shows that even dissociating elements create their **melody**: a revolt, one might say, and the unconscious revenge of the cosmos over chaos, of order over disorder.

Human speech played through melodic rhythm always attracts powerfully. '**Semantico-melodism**' is to music what the human voice is to the instrumental sound. Of all the anthropological powers of crystallisation, '**Semantico-melodism**' reveals itself daily as being the most profoundly human because it is the most delicately expressive. It is this supreme delicacy which the Oral-style tradition initiated, and is all but revealed, amidst the poor attempts to create what has been called the Oral Tradition.

The intellectual Rhythmo-melody of language

What we are encountering here is a virginal, a scientifically as yet untouched, world. I repeat: 'scientifically untouched', for I will have to defend myself repeatedly against superficial amateurs who will want to create art by reproducing artificially what is natural and true and therefore beautiful: the intellectual Rhythmo-melody of language.

Man is only really man when he thinks and understands his speech. That is why, anthropologically, all kinds of human speech tend to be an indivisible complexity of *Verbo-rhythmo-melodism*. At first there is the potential for understanding through words. We become conscious through meaning. Once the

realisation of consciousness has been properly achieved, the living and intelligent mechanism will play rhythmically: what blooms thereafter, as the scent from its flower, are both **Semantico-melodism** and Rhythmo-semantism.

Semantico-melodism does not come from the exterior to cling, like graphically musical notes, onto graphically written words. Meaning turns itself into melodisation. I use advisedly and in the fullest sense, the term: 'turns itself into'. There is neither a compulsion to do it nor a possibility of preventing it from being done. But these are things which can only be expressed, ascertained and analysed in a human and living throat. Neither a lifeless script, nor any instrument, nor a fixed disk will ever access the subtle and global analysis of this human gift.

I have not as yet 'revealed' the prodigious discovery made by the Palestinian, and especially the Galilean, paysans when they centred and concentrated human life in the *nâfshâ*-throat. Graeco-Latinicists translated this untranslatable *nâfshâ*-throat as *soul* - and this reductive and vague translation 'veiled' the *nâfshâ*-throat from them.

In order to understand this better, we will have to force our way into the primordial 'Paradise', this primordial paysan laboratory of mimismological anthropology. There, 'in the Beginning', the eternal 'Earthling-Man' was modelled from the dust of the Earth by the invisible and analogical Hand of the All-Mighty. 'Earthling-Man' received, in his nostrils, the analogical Breath which irradiated into and awoke his *nâfshâ*-throat to turn it into a living, speaking and melodising throat. Now, this eternal Earthling-Man will have to petition the omniscient All-Mighty that he might 'begin again', by shedding the scales over his ears and his mouth. In this way, he may objectively receive and re-play in his ears and mouth, with delicate and subtle echoes, not only the songs of the birds of the sky and the voices of the beasts of the earth, but also all the innumerable sounds of the innumerable objects of the perpetually recreating and recreated Creation. Recently this has been perceived as what is rather pompously called 'Concrete Music', which coincides mysteriously with the central role of the repeating, that is to say concretising, *nâfshâ*-throat: the natural Rhythmo-melody of Language.

Just as cinema brings the Anthropos back to the Mimismo-cinetism which primordially modelled him through all the gestes of the earth, so too will '**Semantico-melodism**' return the concrete 'Mimismo-phonetism' of the *Nâfshâ*-throat of primordial 'Earthling-Man' to the anthropos.

As we have seen, this paysan, this enduring and natural Earthling-Man, has an instinctive horror of 'algebrosis' (by which I do not mean abstraction). Out of this abhorrence emerges the perpetual Concretism of all his Gestes because he usually retains the awareness of Cinemimism, the objective and direct re-play of actions and interactions into which he is immersed and to which he reacts. In the paysan milieu, no real social constraint imposes Algebrosis on the individual, and this accounts for the difference between the Gestes of a paysan and the Gestes of a city-dweller. In the paysan milieu there is no condescending smile with which the city-dweller stigmatises the global behaviour of the paysan by calling him 'rustic'. The said 'rustic' paysan who becomes aware of his anthropologically noble worth does not readily confuse individual freshness with mundane hypocrisy. Let us not forget that, to the city-dweller, 'the world' is not the vast ensemble of the freely accessible gifts of the earth and the sky. To the city-dweller, 'the world' is that emaciated and reduced state of being that is inflicted upon all and sundry, both beings and objects, who must behave according to the rules of the so-called *savoir-vivre* of the city milieu, if that is where they live.

The freedom of the paysan, which is the manifestation of spontaneous paysan actions and reactions in the face of the actions and reactions of the '*pays*', in other words of the native land, cannot be *recovered* with the same independence once it is no longer a question of global comportment, but of oral comportment.

Cinemimic globalism has experienced very little if any social pressure to change its form at the hands of the paysan. On the contrary, for better or worse, Oral Phonomimism has fallen outside the control or influence of the individual paysan for millenia past. Ever since the ethnic milieux abandoned 'Corporage' (or expressive gestes through the whole of the body) and, thereby, reduced anthropological

expression to 'language', (or gestes of the *langue*, of the tongue – lingual gestes) alone, each individual has been constrained, even by his mother, to constrain his very first articulations and to follow the dictates of ancestral Phono-mimemes.

I say 'Phono-mimemes', but generally even this is not true any more. I should say 'Phono-algebrosemes'. Very few Phono-mimemes have remained immediately recognisable as the reverberation of the sounds of objects and of the interactions of these objects. This reverberation is what linguistics have labelled onomatopoeia. Furthermore, there are very few linguists (they are often essentially book-bound) who admit at present to the onomatopoeic, or Mimismo-phonetic, origin of all algebrose words.

It took a paysan from Charente, Jean-Pierre Rousselot to invent experimental phonetics. As a result of studies conducted in the 'laboratory of the maternal hearth', Rousselot demonstrated in what ways and by how much the child's speech differs from that of its mother whom it echoes, and that the difference is significant within the course of as little as one generation. This brilliant paysan discovery revealed, experimentally, to me what has henceforth been called the 'phonetic evolutions of the home language, from one generation to the other'. Ironically, it is these selfsame phonetic evolutions whose movement leads inevitably to obscuring and degrading algebrosis: as with love, there is no going back. Children are not allowed to ignore what they hear from their mothers' lips and to go and listen objectively to the sound of things which those lips are verbalising ethnically in increasingly unrecognisable Algebrosemes. It is, however, difficult to frustrate spontaneous mimismic expression, for it is the unique and essential gift of the Anthropos.

Chassez le naturel, il revient au galop.

(What's bred in the bone comes out in the flesh)

This expression, simultaneously subtle and imperious, is often expressed unconsciously by the individual in the form of what has been called 'imitative harmony'. In this is demonstrated the tenacious and anthropological struggle between individual Mimism and socialised Algebrosis. It is **Semantico-melodism** attacking its prey of human expression at all levels: oral and written. Our treatises on written literature spare a few lines, at most a few pages, for this irrepressible imitative harmony, irrepressible among even the most literary of our writers. No-one has as yet demonstrated the blossoming, in all its freedom, of the imitative harmony on the lips of a paysan whose whole being mirrors a concrete and concretely verbalised Mimodrama. And yet, in spite of millennia of progressively increasing algebrosis, the paysan from whatever country, this eternal anthropos, manages the masterly feat of making the sound of living things heard through ethnic words, in spite of their increasing mortification.

There is no need for pedantic studies in written semantics. **Semantico-melodism** is revealed in spontaneous **semanticism** and in spontaneous **melodism**. That is why we tend to say that both the paysan and the child speak in a sing-song fashion.

When children are immersed in dead music *before* being allowed to play out to the maximum their oral styling in living the **melodising** and echoing of the real sounds that are around them, then clearly, those children's individual and personal development has once again been forgotten. For the sake of its inestimable value to the life of the individual child, I exhort all paysan mothers and paysan educators: banish music for many years far from the child. It is relatively easy to pass from concrete **Semantico-melodism** to algebrose music. It is almost impossible to pass from algebrose music to concrete **Semantico-melodism**. That which lives in rhythmical echoes within the child's being very quickly becomes skeletal and reduced: that which is skeletal does not easily become a living body once again. Once the paysan child has become fully conscious of the wealth of spontaneity within him, he will create 'styles' and 'music' far richer than anything inflicted upon him! If he can retain his identity, and if he can extend himself to grasp, as an adult, the laws of gestual and living Memory, he too will come to **Semantico-melodise** and Memorise the Global and Oral-style recitations of the Galilean and Iéshouan paysan milieu, the paysan milieu 'which did not make music' and which 'did not write', but which rhythmically **melodised** immortal recitations. What needs to be studied at a level far deeper than I am merely touching on here, is the **Semantico-melodism** of the Oral-style tradition of the Galilean paysans.

Traditional **Semantico-melodism** and that which aids paysan Memory and intelligence are but one and the same living, vivifying thing.

One learns better what one understands better: one understands better what one learns better.

That is why, without knowing the reason, Charles Péguy often admiringly said that, in the Gospel, there is not one word which is 'abstract'. Forgive me, great Péguy, but if you had studied, in anthropologist fashion, your paysan tradition, as you studied, in bookish philologist fashion, Graeco-Latin texts, you would have seen that all Galilean roots are intellectually 'abstract', but have remained **semantically** 'concrete' and non-algebrosed, because they are always animated by the global Mimemes which reappear in proverbs and parables in the shape of **Semantico-melodised** recitatives." (Jousse 2000:190-194)

See also Jousse 2000:270, 304-305, 482, 511, *inter alia*.

□ 'Poor in/of Science'

[rouhâh] [Abba] Rabbi Iéshou"â] [paysan]

The Biblical reference is 'those poor in/of spirit' (Matthew 5, 3), which Jousse translates as 'Poor of/in Science'.

- The Aramaic word 'rouhâh' means 'the Breath of Life'. It is the same 'rouhâh' that is the 'Paraqlitâ' that carries the knowledge 'between' the Abbâ and the Berâ. Thus the knowledge and its bearer, the 'rouhâh', become semantically indivisible: reference to one implies the other.
- That which is born by the 'rouhâh', is born by its 'spiritus' thus the 'rouhâh-spirit' is the bearer of knowledge.
- 'knowledge' is that which 'I know' hence 'scio' therefore 'science', therefore the 'rouhâh-spirit' is the bearer of 'science', hence **poor in/of spirit**, is more fully '**Poor in/of Science**', which includes **poor in/of spirit**, because knowledge is only possible in the presence of the rouhâh-spirit. Those 'poor in/of spirit' were in Jousse's terms those who had received no formal rabbinical training and education, therefore "**Poor in Science**".

Examples of Usage

- "The Galilean paysan Rabbi did not rhythmo-catechize in *scholastic Hebrew*, the language of the academies of the learned or for the learned, but in *Aramaic*, the language of the synagogues or the open air for the people – those '**poor in knowledge**', which poverty it so distressed him to see.

^b
languishing

^c
and lying prostrate

^d
like a flock without a shepherd"

(Jousse 2000:218)

- "Quite naturally and very pedagogically, the young Rabbi Iéshoua of Nazareth, having become a Composer-Counter in his own right, would have rhythmo-psalmodised and rhythmo-catechised his Beatitude-Proverbs from the mountain by formulaically modelling them on the Beatitude-proverb of the traditional and targumised Psalm:

Happy are the **poor of roûhâ**,
for it is for them the Malkoùtâ of Shemayyâ."

(Jousse 2000:509)

- “The Benayyâ [sg. berâ] are his sons, the ones he instructs, the ones he has 'built up', the ones he has 'constructed'. We can only understand this reference fully when it is embedded in a pedagogical context. 'Poor in knowledge', **poor in Roûhâ** (spirit, breath) refers to those who are stranded in lowly estate without teachers qualified to instruct them, to guide them. This was the great movement created by the Rabbi Iéshoua: like a good shepherd, he came to nourish and instruct the **poor** of his flock: the Malkoùtâ of Shemayyâ was for them all. (9-1-40) (Jousse 2000:563)
- "Here, the Malkoùtâ is the doctrine itself. The meaning resonates richly in the Beatitudes as reported by Matthew: 'Happy the **poor of roûhâ** (in spirit) ...' He grieves to see those who are a flock without a shepherd, without an instructor: '... for the Malkoùtâ of Shemayyâ is for them.'" (Jousse 2000:578)

□ **Preacher - preaching - teacher - teaching - predication**

[Besôrâh] [liturgy] [memory] [Oral Style] [pedagogy] [Rabbi Iéshou"a] [Deeds and Sayings]

*There is a considerable distinction between Jousse's perceptions of 'teaching' and 'preaching'. For Jousse, **teaching** is the manifestation of change in the learner as a result of the 'insufflation, imposition and manducation of the **teacher** in the learner', and **preaching** - 'predication' - is being 'talked at'. Jousse makes the distinction between **teaching** and **preaching** advisedly in that where the former effects learning the latter does not.*

*Jousse demonstrated that mnemonic Oral-style milieus were **teaching** and learning milieus par excellence. He exemplified this position using the Rabbi Iéshou"a and his disciples/apostles as **teachers** and learners par excellence, and using the transmission of the Besôrâh as an example of effective and successful **teaching** and learning. It is not insignificant that this was achieved without writing and by using the traditioned human memory as the principle socio-cultural archive for the transmission of knowledge.*

Examples of Usage

- “The advantage of my **teaching** is that it penetrates the heart, the vital and dynamic centre of human mechanics. I have been privileged to learn to understand the anthropos through observing the spontaneous behaviour of children aged four and five.” (Jousse 2000:28)
- “Do not be surprised to hear me say: “In the beginning was the rhythm-mimical geste”, for all the evidence in the beginning points to that perception. All the explanations that follow here will be no more than a commentary on what has evolved in me since my earliest childhood. But it did become necessary – in spite of the pleasure I took in listening to my mother sing her cantilenas, and in the peasants **teaching** me their science of concrete things – it did become necessary for me to do as everyone else did: to learn to read and write. What struck me immediately was the contrast between the way in which lessons were learned in school, and what was done outside of school. “In class one must be able to hear a pin drop”. We had therefore to learn our lessons in silence. But once outside the class, all my little playmates and I learned our lessons in a far more lively way! I can still hear, and feel in all my muscles, the balancing chants of the young pupils learning their lessons! Why, I ask you, does the child, when left to himself, go completely counter to the method **taught** him at school? At school, the child must learn in silence. He is not allowed to talk. Observe, then, that selfsame child, who has been schooled to silence, once he is out of class rhythmically memorising his lessons. Our educationists are going to have to take this whole matter up again. After all, why force the child to learn his lesson in a whisper when you are going to require him to repeat it out loud? That, in my view, shows an ignorance of basic psychology. It is like learning to play the piano on an instrument that produces no sound. It struck me

very forcibly that children instinctively memorise things by chanting them. This strange fact has always intrigued me, and continues to do so.” (Jousse 2000:18)

- “And we will see later how this eternal and creating Word become Nabi and Rabbi in order to **teach** and inform men.

And the Memrâ became flesh ...”

(Jousse 2000:158)

- “When we examine the Life of Iéshoua, we ascertain very quickly that this Rabbi Instructor not only **taught** with the writings which were ‘memory-aids committed to writing’ of the *Tôrâh-Instruction*, but that he also brought something new. He re-organised, into a coherent system, all that had been scattered in the Targum. For he did not come ‘to undo the Tôrâh and the Nabis, but to make them real’, in other words to gestualise them, to play them and to live them. He gestualised what was verbal before verbalising his Gestes. *Coepit facere et docere* – “He began to act and to **teach**”. Above all else, his **teaching** is in the Global Style. He did not present himself merely as an Instructor or a ‘Pilpulist’ of texts, but as a man who lived his formulaic doctrine in totality because it was prophetically formulated by the Nabis, from which emerges his omnipresent Global and Oral Formulism. He can therefore say:

b
If you do not believe
in the words I speak

c
Believe
in the gestes I perform”

(Jousse 2000:170)

- “One can understand why a *tannâist* (or midrâshist-explicator), and travelling teacher such as Rabbi Shâoùl of Giscala (since named Paul of Tarsus), always made sure that he was escorted by a full staff of Aramaeo-Hellenistic sunergoï-metourguemâns. Because he used the repeated and memorised *rhythmocatechism*, Abbâ Shâoùl, the Galilean, ‘**preached**’ no more ‘speeches’ than did the Rabbi Iéshoua in the ‘Sermon’ on the mount.

We have to compromise, in our present day language, with the word ‘**preach**’, which specifies what the **preacher**-rhetors of Graeco-Latin stylistic- instruction among us do. In the Palestinian ethnic milieu, the traditionist KRZ (*Kerussein*, to ‘Koranise’) geste has the *phonational* meaning of ‘to speak aloud’ rhythmically and not the *rhetorical* meaning of ‘to **preach**’. Abbâ Shâoùl rhythmically ‘spoke aloud’, his Midrâsh. He mishnâised and rhythmocatechised in the Synagogues of the Diaspora, generally composed in those times of Aramaist and Hellenist auditioner-apprehenders. When these Aramaist and Hellenist auditioner-apprehenders asked him if he had a ‘Paraqliting lesson’ for them, Shâoùl of Giscala, Abbâ of the Palestinian land and intellectual Berâ of Rabbân Gamaliel, needed only to rhythmocatechise his Midrâsh in traditional Aramaic formulae for the Aramaists. Formula by formula, his Aramaeo-Hellenistic paraqlitâ-sunergos had simply to encode them ‘in-full-flight’ into the Hellenic language for the Hellenists.” (Jousse 2000:523)

- “When a **preacher** assures us, from the height of his pulpit in the Notre-Dame with a flimsy piece of paper before his eyes, that “Memory is nothing but a receptacle of judgments learnt by heart”, he is confusing memory and habit, two things which must be fundamentally distinguished. Memory is a ‘conscious re-play of Mimemes” (Jousse 2000:131)
- “I could continue to demonstrate, and explain, the play of Bilateralism, geste by opposing geste. One does not *read* the Bible. One does not *preach* the Bible, no more than one *preaches* the Gospel. One memorises these balancings globally, because all the formulas are pregnant with these bilateral, balanced, synonymic or antithetic, and gestually explicative mechanisms.” (Jousse 2000:150)
- “As Father Bainvel remarked ironically, at nearly every turn, Palestinian Pedagogy is denied us by the “nonunderstandings of the **preachers**”. The ‘reciting dove’ is presented to us as if it were passive ... when it is an example of the most active memorisation. So in the Tôrâh, we will be given the following expressions: “I have lifted my *throat* towards you”, and not what we are given in translation: “Oh Jesus, how sweet is your burden”!” (Jousse 2000:384)

□ **primitive - Prehistory - prehistorical - Pre-logical mentality**

[civilisation] [Lévy-Bruhl] [literate] [logic] [memory] [writing] [Written Style]

The notions of 'primitive', 'prehistory' and 'pre-logicality' are related to each other and are relative to the literate perspective.

In Jousse's view, the notion of 'prehistory' is a phenomenon born of a literate and exclusive perspective, in that the term 'prehistory' implies the nonexistence of that which is not written down: "The original and capital sin of our Written-style civilisation is that it considers itself singularly superior and unique, and believes, moreover, that everything not recorded in writing, does not exist." Jousse 2000:24) In effect this means the exclusion of all accounts of human experience other than those scribally recorded, "...not realising that this means wiping out ninety percent of the knowledge of all human beings." (Jousse 2000:26) The inclusive view of history is that which accommodates all accounts of history in whatever mode of expression, thus there is no such thing as 'prehistory' but rather a 'pre-scribal-literate history'. If history is to be of consequence then it must include all histories, both the 'oral socio-cultural archive' and that which is scribally recorded.

*The notions of 'primitive' and 'prelogicality' are linked to the notion of 'literacy', in that the literate view adopts the position that it is the operation of literacy that engenders **logic**. Jousse demonstrates with the Anthropology of Geste and Rhythm that the operation of **logic** is fundamental to all human expression, as human expression is intrinsically dependent upon the ordering **logic** of rhythm for its operation. Jousse demonstrates that this **logic** is indivisibly psycho-physiological arising out of the bilateral conformation of the human being which together with rhythm generates formula as a manifestation of order. Jousse argues that in the same way that there is no 'prehistory' so there is no 'prelogical' human being. The associated notion of 'the primitive' is a view prejudiced similarly by a literate perspective, and should be distinguished from the notion of the 'primordial' ('existing at or from the beginning' COED) which is descriptive without being pejorative.*

*It follows then that: "Ethnic milieux do not necessarily all attribute the same actions or 'gestes' to the same objects. Since this is so, it is possible that one ethnic milieu may well perceive the connection established between a visible and an invisible object in another ethnic milieu shocking, or even **illogical** and contradictory. This reaction will be referred to as 'prelogical mentality'. But if we place ourselves within the cinemimical system of one and the same ethnic milieu, without pretending to translate it into the cinemimical system of another ethnic milieu, which quite naturally does not recognize identical interactions from object to object, then we will sense that everything there is playing, behaving, and connecting **logically**. The so-called 'prelogical mentality' is therefore merely a more pronounced case of the well-known psychological phenomenon: traduttore, traditore - 'translator, traitor'. **Pre-logical***

mentality will disappear as soon as we acquire for ourselves sufficient expressive sensitivity to retrieve all subtle, seemingly incoherent gestes, and rediscover their tenuous interlinkages." (Jousse 2000:78)

Examples of Usage

- "In the past it was accepted that the human psychological faculties of white, adult, 'bookish intellectuals', civilized according to our Graeco-Latin culture, were the norm; this kind of ignorant judgement relegated the rest of humanity to '**primitive** and **prelogical mentality**'. Such artificial categories are singularly dangerous to any healthy psychology, and are fortunately disappearing. The future promises, wherever possible, to study man holistically as a being of fluid and mercurial spontaneity: the *anthropos*."

Current psychological research is truly objective and properly orientated only if it is focused on the child and the individuals of those ethnic milieux closest to nature. All such works on the psychology of the child and more spontaneous peoples are the richer for being less bookish and more focused on active life and are, in some instances, of the highest quality. These new psychologies, particularly the ethnic and the pedagogical, should henceforth lend each other a mutual helping and enlightening hand.

Humankind is not a recent, newly created phenomenon. Neither has it restricted its thinking and searching to customary and inevitably limited formulations. The sum of its age-old, never-ending experience, fertile with living psychological discoveries, is not totally contained in the library of the so-called classical authors. An even broader study of human thought and of all its vital and dynamic means of expression will assuredly lead us to a richer understanding of life." (Jousse 2000:29)

- "For too long we have believed in a '**primitive**' man, who, by virtue of his being '**primitive**', had to be inferior to us in time and in space. Yet the more we delve into time and space, the more we discover that the *Anthropos*, regardless of when and where he appears, is a *relatively* prodigious being. Let us weigh and evaluate the full import of that simple word: *relatively*, although it is regrettably very little used in this context: after all, greater genius is needed to be the first to 'invent' a tool of chiselled flint than to be the last to 'perfect' an atomic canon." (Jousse 2000:135)
- "... And pray, let us not say, caught up in the slipstream of the first interpretations of Lévy-Bruhl, that these alleged '**Primitives**' are lacking in abstract and general ideas. Only armchair professors make that sort of assertion. (...) We have too often heard: these men are 'savages', '**primitives**'. But when one enters into the profound psychology of any one of these men, one notices that one is dealing with people who are inexhaustibly knowledgeable 'about things'. They do not think in syllogisms as we do. They think concretely. They think things. Whether it is wrong or right, is not the issue. Neither is it a question of superiority or inferiority. It is, in fact, about the opposition between 'Concretism' and 'Algebrosism'."
- "You want to study the Humanities? Well then, go and study first the language of gestes of those supposedly **primitive** populations, but go and *study it*, and do not try to cast it in your own mould. It is not with dictionaries that one understands concrete mentalities, it is with gestes rendered supple through the richness of life." (Jousse 2000:136)
- "As we have seen, we cannot escape our gestes. That is why the study of the little child, just as the study of so-called '**primitive**' beings, is fundamental to our understanding of man. Such a study is not intended as the study of **pre-logic** in **primitive** peoples, but rather a study of 'spontaneous' man who was closer to nature than those of us who are 'algebrosed'."

I am convinced that by studying spontaneous man we will discover in him an unexpected wealth of anthropological insights which will direct us unerringly to the resolution of the problem of Knowledge. At the outset, I must warn you not to expect to find an answer to the hypothesis regarding the continuum from **pre-logic** to logic. Such a disconnection has never existed. There have never been identifiable moments of '**pre-logic**' and 'logic'.

The problem of Knowledge, as we have seen, is synonymous with our understanding of man's gestes.

First, we must understand the status of the Anthropos within the balanced bilateralised Cosmos; second, we must understand how the balanced Cosmos is *im-pressed* in bilateralised Objects; third, we must understand how what is *im-pressed* in the bilateralised Objects is expressed through the Mimodramas of those bilateralised Objects." (Jousse 2000:246)

- "This is why the study of 'Mimismology' must precede the study of **prehistory** so as to enable us to grasp the fundamental Law of Mimism which no-one, up until now, has seen fit to notice let alone highlight. Anthropology of Mimism is what I practice, not ethnology or ethnography. I am searching for the pure Anthropos through the different ethnic groups." (Jousse 2000:134)

See also Jousse 2000:16-18, 29, 59, 74-75, 78, 130-131, 143-144, 150, 178-179, 246, 272-273, 326, 436-437, 574, *inter alia*.

□ Proposition - Propositional geste

[balancing] [geste] [formula] [logic] [rhythm] [tri-phasism]

- *"This seemingly insignificant act of 'breathing' embodies a whole theory. This is so because every proposition constitutes a global whole which is the origin of the notion of the 'Propositional Geste' which took shape in me. It is not the word, but the proposition, that is the unit of rhythm. So, once the beginning is given, one can go on automatically to the end."* (Jousse 2000:19)
- *"The words are grouped in propositions, which is to say that they are not cut up as in a dictionary but used as a whole unit of meaning."* (Jousse 2000:279)
- *"It is no exaggeration to assert that the proposition plays as central a role in the world of human thought and memory as does gravity in the physical universe."*

The profound laws of the human flesh and spirit composite cause each improvised proposition to have a curious tendency to trigger in the speaker's phonatory system, one or two other propositions which are parallel in construction and analogous or antithetical in meaning." (Jousse 2000:32)

- *"Everything – all of the interactional mimemes and propositional verbalization of these mimemes – is formulaic and traditional. Every element embeds in every other element because every element is present in everyone."* (Jousse 2000:421)

Examples of Usage

- "Something else that amazed me in the course of my classical studies was what I found in Homer's compositions. The practice of learning by heart enabled me to feel in my mouth, as I recited, that I was constantly coming across the same formulations. It is by no means the word that is the spontaneous unit of language, but the proposition, what I call the 'Propositional Geste'. This experience of the stereotyped phrase, which I would later call a 'cliché' or 'formula', was something I had also observed on the lips of my mother. In the cantilenas of the Sarthe and in the parables from the Gospels which she sang to me, I often detected the same formulations." (Jousse 2000:22)
- "In his laboratory of experimental phonetics at the *Collège de France*, Jean-Pierre Rousselot recorded the living, albeit fragmented, utterances of laryngo-buccal **gestes** on smoke-blackened cylinders: recordings which dissected the gestual elements of the proposition one by one, without ever tracing them back to the proposition itself.

As an experimental anthropologist, I unified the geste and logic of all these erratic elements, resulting in the anthropological *Propositional Geste*, and the ethnic verbalisation of the cosmological

Interactional Geste. Instrumental analysis revealed human Globalism, which led to the immediate compilation of the Anthropology of **Geste** and, conjointly, of Rhythm." (Jousse 2000:25)

- "As I said in the first chapters of my 1925 essay, any study on the psychology of language must start with an in-depth examination of the living **proposition**, of the **Propositional Geste**. The experimental examination of man's expressive process is so complex that I would never hazard a brief analysis of it. I would first have to examine, cinematographically, the admirable languages of **geste** which constitute the as yet unexplored basis of so-called 'hieroglyphic' writing, more correctly termed 'mimographic'. My next step would be the study of the intermediary, yet always concrete, languages, such as Chinese. Finally, reaching beyond the algebrizing synonyms of Aristotle and his ilk, I would arrive at the affinity formulas of Henri Poincaré, and Einstein's higher mathematical analyses. "From concretism to algebrism" would be an exciting topic for a lifetime of study, but beyond the limitations of the present outline." (Jousse 2000:30-31)
- "I might, for example, record on the phonograph, the delightful improvisations of an oral composer of the Emyrna region in central Madagascar. Linguistic analysis of the recorded **propositions** will reveal a striking parallelism, the rudiments of which one can still feel even in such inevitably distorted translations as [all examples taken from Jean Paulhan: *Les haïn-teny merinas*, 1913]:

Money is the home of the rich,
the spade is the home of the poor.

You are in the midst of a thousand lemon trees,
I am in the midst of a thousand crowds.

I am not the insouciant wild cat,
but the cat which obeys a law."

(Jousse 2000:32)

- "Related to this, and equally psycho-physiological by nature, another phenomenon which the recording cinematograph can save for us so that we can study it at our leisure, is bound to attract our attention. I refer to the characteristic balancing which compels the whole body of the reciter to oscillate, and which generally accompanies the delivery of each **proposition**. In some ethnic groups, this balancing has been variously compared to the rolling gait of a camel loaded with a burden, to the strutting of the cooing dove, and so on.

Every parallel **proposition**, or balancing, as I will call it from now on, is modulated on a simple and rather monotonous melody. The melodic members of this psalmody also balance naturally, in accordance with the parallelism of the **propositions** which they animate." (Jousse 2000:32-33)

- "It should also be noted that each of these innumerable elements is present and active in the mysterious genesis and the mnemonic conservation of every oral **proposition**. This occurs in varying degrees which only the recording apparatus of experimental phonetics can detect and measure with mathematical precision." (Jousse 2000:33)

□ **Psycho-physiological indivisibility**

[anthropos] [global] [microscopic] [tri-phasism]

Jousse perceived the human composite as psycho-physiologically indivisible, a feature which he identified by the term 'global'. This perception implies the mutually informing nature of the human psyche and physiology. Any psychological – intellectual, emotional or spiritual – experience will have a physical response and vice versa. Jousse further maintained that the expressions of the human composite would similarly reflect the psycho-physiological nature and structure of the human expressing it: it too would be an indivisible global whole mirroring the structure of the expresser's being in its entirety.

balanced between opposing sides and corresponding to the structure of the human body, and consequently rhythmic and formulaic. Similarly Jousse saw the anthropos as indivisibly part of the universe which the anthropos reflected in his expression.

Examples of Usage

- "Before we consider the analysis of such traditional texts, even if only of the rhythm in the texts, the least one should do would be to start a scientific analysis of the **psycho-physiological** nature of the text, to establish the mystery and power of its origins." (Jousse 2000:34)
- "The **psycho-physiological** operation of parallelism plays normally and habitually from balancing to balancing within a Rhythmic Schema. But it is not unusual for it to influence the rhythmic schemas themselves, in which case these schemas become themselves parallel, as exemplified in the following binaries and ternaries:

This smoke from the west,
 it is not smoke but coquetry.
 This rice being pounded toward the east
 is not rice being pounded but a whim.
 – The tubers precede the ambiaty:
 am I the girlfriend who is not loved
 that you should wake me when the sky at the horizon is dark?
 – The tubers precede the ambiaty:
 you are not the girlfriend who is not loved
 and I would wake you when the sky at the horizon is dark?"

(Jousse 2000:36)

- "Once in possession of the intelligent, fluid mechanism of propositional gesticulation, Corporeal-manual Style man is **psycho-physiologically** and logically ready to *intussuscept*, to *conceive* (in the full meaning of the word), to *know* and to express all the 'gestes' that are performed naturally in the visible world." (Jousse 2000:72)
- "The instinctive tendency to Mime the actions and interactions of the universe corporeally and especially manually is **psycho-physiologically** dominant in the spontaneous anthropos." (Jousse 2000:85)
- "What is created physically and unconsciously in the universe is **psycho-physiologically** and consciously re-created in and through the child." (Jousse 2000:91)
- "The earthling-man came from the earth itself. Therefore he will be the terrestrial one. It is necessary to be of the earth in order to work and nurture the earth, or, expressed better still, in order to work and to retain the gestes of the earth mimismologically. The worker, the caretaker of the earth, and the keeper of the *Tôrâh* are presented indissociably and **indivisibly**." (Jousse 2000:404)
- "Let us remember that the gestual re-play of previously intussuscepted Mimemes is the **psycho-physiological** mechanism of both dreams and instinctive play. We must not be misled by the difference in the terms used.

These two fields of re-play are moreover functionally interdependent. The microscopic ocular Mimemes irradiate and are amplified in the macroscopic corporeal and manual Mimemes. We express our understanding of this amplifying gestual irradiation daily by saying: 'the Child plays out his dream'. We could say equally: 'the Child dreams out his play'. In fact, this behaviour manifests the compelling anthropological law of ocular and corporeal Mimism, which functions by constraining the child to take, learn and understand the interactions of the universe through his own propositional re-play. Play is the science of the child." (Jousse 2000:92-93)

See also Jousse 2000: 67, 91, 205, 238, 378, 424, 438, inter alia.

“QQQQ”

□ Qehillâh - Qohelet

[Kenishtâh] [Kephâ]

The Head of the Qehillâh is the Qohelet: in Jerusalem and Rome this was Kêphâ-Peter.

Examples of Usage

- “Iéshoua shows us, in his parable, the stability of the individual memorisation which has been played out by this being in its entirety, the stability of the collective memorisation which has been crystallized by the *Qohelet* Kêphâ.” (Jousse 2000:314)
- “On the other hand, two thousand years later we still remember, in living, global geste, in reciting, oral geste, the coming, in a neighbouring cave, of another Liberator who did more than merely liberate Palestine from the yoke of the Romans; he, a Galilean Paysan, sent another Galilean Paysan right into the very city of Rome. And this paysan, Kêphâ, settled himself in the dust of the Roman empire to build and to teach the living and lasting Roman *Qehillâ*-Ekklesia there. Truly, when such paysans put their hands in the dust, the result is victory and life.” (Jousse 2000:396)

□ Qur'an - Qur'anic

[call words] [encoding] [Oral Style] [memory] [mnemotechnical devices]

Jousse was impressed and informed by the rhythmo-catechistic tradition of the followers of Islam, and frequently held these reciters up as role-models for what could be achieved with a living memory. It is significant that Mohammed forbade the translation of the Qur'an, as any translation would betray the mnemonic structure of the recitatives, rendering them less memorisable and subject to misinterpretation - as has been the case in other traditions - with concomitant loss of faith and the faithful such as in the Christian tradition.

Examples of Usage

- “Go and watch the *Qur'an* being recited, and everywhere you will find it 'balanced' and chanted.” (Jousse 2000:19)
- “During my so-called classical studies, I expected to fathom the meaning of the dead texts of Homer, the Ionic Oral-style bard, and Virgil, the Latin Written-style poet, all without the slightest awareness of their differences. Gabrielle Desgrées du Lou also found herself confronted with dead texts, but these had to be imbricated anthropologically in her: they had to be revived and re-expressed in Global and Oral Style. The parables she had before her were printed onto dead pages, for in her time even the most psychologically inclined educators saw Jesus' teachings as no more than inert, written texts. How strange it was to hear the frail human talent of a young Breton woman Rhythm-melodising playfully, in a whisper, the Words of a God, while I was myself afraid to touch the Words of that All-Mighty Elâhâ. I could identify with one of my most faithful and distinguished disciples, a Muslim deputy, before the *Qur'anic* words of Mohammed, when he readily makes the Geste of the Arab Nabi: 'Oh, you who envelop yourself in your coat ...' I was a bit like the trembling Palestinian Nabi waiting to see the Invisible one go by.” (Jousse 2000:209)
- “Corporage always tends to model and to bilateralize a wide variety of the structures of language; and, at each moment, it shows itself ready to reclaim its primordial dominance. It is impossible for man to rid himself of this doubly bilateral globalism. A single visit to the Wailing Wall in Jerusalem, to a school of the *Qur'an*, or even to one of our schools at the time the children are reciting their lessons balancing from one foot to the other, provides us with enough experience to convince us of this. More profoundly

than even Buffon thought, 'Style is Man himself'. The study of style proves to be one of the major branches of Dynamic Anthropology." (Jousse 2000:215)

- "I have known nearly all these Palestinian parallelisms since my earliest childhood. There would be no point in quoting all the bookish references here. Regardless of who says it, what is expressed is always essentially the Reciter's ethnic milieu as incarnated in his global mechanisms.

All of Rabbi Iéshoua's expressions were like that, because he was Palestinian. *In*-formed by his formulaic Oral-style Tradition, he was familiar with these parallelisms which he had learnt as a very young child from the lips of his mother Mâriâm. The more I study, the more I realise that Iéshoua knew his Aramaic Targum exhaustively. He knew his Aramaic Tôrâh in depth. I can state without hesitation that he knew his Targumic Tôrâh as well and better than the little present-day Mohammedans know the **Qur'an** by heart by repeating it daily." (Jousse 2000:266)

- "The Gospel (as is the case with the '**Qur'an**') can only really fulfil its linguistic pedigree insofar as it is spoken with living lips. You speak constantly of a Gospel, and you do not know what the *living* Gospel is. You constantly use this word, juxtaposed carelessly and thoughtlessly." (Jousse 2000:592)

See also Jousse 2000:275-276, inter alia.

“RRRR”

□ The Real - real - reality

[mechanics] [microscopic][Problem of Knowledge] [tri-phasism]

Jousse's '*Real*' (sic) referred to the human's inner *reality*, his/her world of 'thought and emotion, of imagination and dreaming - both waking and sleeping, conscious and unconscious, the *reality* of being which he called the microscopic geste which was his/her personal reflection of the *reality* around him. *Reality* - most of the time - was the material *reality* of the visible world. For Jousse the 'problem of knowledge' arose from the inability of the anthropos to make his/her invisible *Real* exactly and fully known to others.

Examples of Usage

- "Normal Man is played by what is **Real**, which reverberates in him. The **Real** is inside of him, outside of him, in spite of him. This 'is known' within him, but he is not always conscious of the potential for Bringing-into-Consciousness. The Ethnological often clouds the Anthropological, which is the objective reflection of what is Cosmological.

Supranormal Man – he, the *truly normal* one – is strong enough not to be confused by the Ethnic. Pitted against, and regardless of the entire Ethnos, he becomes aware of and gains mastery of that which is purely Anthropological, that which is sometimes the unknown Cosmological. He is the hyper-praxic – the genius, possibly – of *Chosal* (i.e. concretely-material) memory or of Verbal memory. I will have to deal with this at length.

The Anthropos then is not, as Taine maintained, a "polypary of images", but a complexity of 'Mimemes' which re-plays things. We are full of the interactions received from what is **Real** around us, and therefore full of Interactional Gestes imposed on us by what is **Real**. From the moment we wake up to life and extend our receiving gestes, we experience the great constraining flow of Mimism." (Jousse 2000:119)

- "To them, indirectly, through the slight person of the Samaritan, he predicted:

<i>b</i>	<i>c</i>
The hour is coming	and it has already come
	<i>d</i>
	when it will no longer be
<i>e</i>	<i>f</i>
on this mountain	or in Jerusalem
	<i>g</i>
	that you will adore the Abbâ ...
<i>h</i>	<i>i</i>
But in the Breath	and in the Reality

There is no question here of vague and ignorant sentimentality, but of deep scientific understanding." (Jousse 2000:172)

- "I am too focused on what is **real** to believe for a moment that I am **realising reality** in all its fullness. What I am showing is a way towards ..." (Jousse 2000:44)
- "Naturally, the young anthropos has neither a **real** horseman, nor a **real** horsewhip, nor a **real** horse at his disposal. He has only the characteristic and transitory Mimemes, intussuscepted when faced with what is **Real**. But these Mimemes are actually within him, and they are the **real** actors. Replayed microscopically or macroscopically, this little Mimodrama is initially, and for months thereafter, conscious." (Jousse 2000:84)

- “Verbal formulations, even those which are the most beautiful *per se*, are nothing if they do not lead us to a deeper understanding of what is **Real**. Only what is **Real** is constructively formative.” (Jousse 2000:108)
- “I will speak constantly of conforming with what is objectively **real**. What then is this objective **reality**, independent of anthropological subjectivity? What is this Cosmos which is the focus of my ceaseless investigations?

Strictly speaking, I must admit that I have no idea. What is **Real** is essentially inaccessible to me. Externally, there are only vibrations which are received *ad modum recipientis* – “after the manner of the receiver”. To know is to ‘intussuscept’, which leads to consciousness, and it is this bringing-into-consciousness which is science. Dispassionate external observation of one’s inner self is an impossibility. However, while it is true that the Anthropos cannot know the *whole* of anything, he can know something about this *whole*.” (Jousse 2000:110)

- “I need to draw attention here, again, to the fact that language is no more than the codification of an intussuscepted experience of what is **Real**. A language is initially a system of ‘Mimemes’ underlying the different words: therefore it is imperative for man to maintain contact with what is **Real**, if he is to avoid verbiage.” (Jousse 2000:167)
- “This is the reason why it is so difficult to pose questions in terms of what is **Real**; instead the socially conventionalised mechanism immediately interferes, and we slavishly repeat what is socially acceptable. At a profound level, we are interacting with processed cards, which are universally available. However, it is not to the cards that we should resort, but to what is **Real**.” (Jousse 2000:167)
- “While the structural bilateralism of the paysan is demonstrated by the paysan’s balanced walk, it is further reinforced by the bilateralism of his arms and hands. These two miming and balanced hands manifest a distinctive paysan style. Paysan hands, which seize what is **Real** with disconcerting mastery, are also the custodians of what is **Real**: these same calloused hands are hands that save and conserve. The same fingers and palms which handle the earth have great difficulty letting it go. This is what makes every paysan such a valiant defender of his native land.” (Jousse 2000:244)
- “This ‘play’ is what is **real** outside of us, that imposes itself on us, that is *im*-pressed within us, and energises us to *ex*-press it, to ‘re-play’ it, just as it was *im*-pressed. Do you understand this formidable process? Under the ‘sealing’ pressure of what is **real**, the child is ‘*im*-pressed’, like soft, fluid wax, and he will ‘*ex*-press’ in re-play what he has received.” (Jousse 2000:589)

See also Jousse 2000: 35, 48, 58-59, 72, 74-75, 76, 87, 91, 92-93, 100, 111, 112, 115, 126, 122, 128, 133, 137, 146, 158, *inter alia*.

□ **Receive, register and replay**

[expression] [mechanics] [mimemes] [play]

Jousse identifies that the process of ‘**receiving**, **registering** and **replaying**’ operates instinctively, intelligently and intuitively in humans.

‘**Receiving**’ in Jousse’s terms includes not only the ‘**reception**’ of the *im(n)*-pressions, but also ‘**selection**’, both unconsciously and consciously.

Jousse uses ‘**register**’ in the sense of ‘carrying recorded things again’ or ‘carrying recorded things once more’, the ‘*geste*’ being the ‘*things recorded*’. The etymology of ‘**register**’ can be traced through Middle English and Old French – *registre*, *registre* – or through medieval Latin – *registrum*, *registrum* – which is an alteration of *registum*, from Late Latin *regesta*, the plural – ‘*things recorded*’ and

from re- 'once more, again, afresh, (especially in order to alter or improve or renew)' + Latin gerere gest- 'to carry'. (COED)

We **register** - 're-gest(er)' - because of the need to 'carry again', and to do so we must order 'the things recorded' logically and analogically, accomplished in a series of continuous and constantly dynamic (re)iterative processes as it 're-gesters' each of the in(coming)-gestes. The process of 're-gestering' is the ordering and counting process, after which we 'account' and 'replay'. It is at the point of 'registering', that the 'receiver' counts and orders what is received both logically and analogically into a unified whole in as many ways as required, which once unified is the knowledge which is replayed in expression. Jousse uses the term 'oscillation' to identify this '**re-gistering**' process.

The notion of '**replay**' includes the simultaneous conscious 'playing' or 'operating' by the anthropos of his expressive function, and the 'playing' or 'operating' by the expressive function of the anthropos. In the French, Jousse uses 'jeu' and 'rejeu', the etymology of which includes the notion of 'operation'.

Examples of Usage

- "We **receive** so much from the very first day of life! From the moment that we are ejected from the maternal womb, we record with all our receiving mechanisms. We are like insatiable leeches, and we do not need to say 'Fetch, fetch'. It flows into us, without our volition.

It is as if we are under a ten metre high wave. It overcomes us. We **receive** it all. And we do not **receive** superficially, but deep within ourselves. Because of the constraining law of Mimism, we **receive** within us the Mimemes, in other words the movements of things around us re-constructed in our receiving mechanisms." (Jousse 2000:121)

- "We **receive** from the world enough gestes to master the world." (Jousse 2000:308)
- "Corporeal-manual Style man is a subtle observer and a supple '**receiver**'. He faithfully reproduces within himself what is played out external to himself. He **replays** and gesticulates mimismologically and logically, like a living and conscious plastic mirror, the three *phases* of all interactions: 1) the *Essential Action* of the subject; 2) the *Transitory Action* of the subject; and 3) the object on which this *Transitory Action* focuses, the object which is itself mimed as an *Essential Action*." (Jousse 2000:70)
- "The Child **receives** the characteristic and transitory actions of the animate and inanimate beings of the exterior world through the gestes of his whole instinctively miming body. Surrounded by the ceaseless Mimodrama of the universe, the human composite, made of flesh and spirit, behaves like a strange, sculptural mirror, infinitely fluid and continuously remodelled.

The Child **registers** this complex and multifold universal Mimodrama gestually in the manner of a plastic, living and fixing film. Without consciously realising it, he becomes a complexity of Mimemes or intussuscepted miming gestes, the richness of which increases with each new intussusception. The child **replays** the phases of each of the interactions of the universe mimically through the gestes of his whole body, and above all through the uncountable gestes of his hands. What is created physically and unconsciously in the universe is psycho-physiologically and consciously re-created in and through the child." (Jousse 2000:91)

- "The anthropologist must constantly remember: memory is only, and can only be, the **re-playing** of macroscopic or microscopic gestes which have previously been embedded in all the diversified fibres of the human organism. The playing and the **re-playing** of the living gestes which make up memory provide an immense source of study matter." (Jousse 2000:26)

- “Gestual play and re-play of all sorts are mostly unconscious; but, for all that, they develop tirelessly and interchangeably.” (Jousse 2000:60)
- “On the other hand, the *Mimism* of the young anthropos continuously ‘abstracts’ and ‘detaches’ and intussuscepts the characteristic and transitory Mimemes from the actions and objects that surround and face him. Thereafter, having these Mimemes within him, he **replays** them all by themselves, regardless of time or place. Relying on present space and time, he manages, so to speak, to leap beyond space and time, alone and unknowingly.” (Jousse 2000:83)
- “He has only the characteristic and transitory Mimemes, intussuscepted when faced with what is Real. But these Mimemes are actually within him, and they are the real actors. **Replayed** microscopically or macroscopically, this little Mimodrama is initially, and for months thereafter, conscious.” (Jousse 2000:84)
- “The Cosmos thus presents itself to the rhythm-miming Anthropos as an immensely intricate interlacing of unconscious and rhythmically Tri-phasal Interactional Gestes which he, the Anthropos, will be able to **receive**, to **re-play**, and to *sequence* consciously.” (Jousse 2000:113)

See also Jousse 2000: 72, 73, 81, 86, 91, 92, 171, 256, 380, *inter alia*.

□ **Recitation - recitatives (parallel) - Reciter - reciting**

[encoding] [Oral Style] [manducate] [mnemonic laws]

The *recitative* and the *recitation* were the texts of the mnemonic Oral-style Tradition. Jousse distinguishes between the “*recitative*” which is a subsection of the whole - the ‘stanza’ in poetry - and the “*Recitation*” which is the whole and possibly comprising a series of *recitatives*. *Recitatives* can be paralleled, in that different *recitatives* will share the same structure, a feature of the mnemonic nature of Oral-style texts.

Examples of Usage

- “It is unfortunate that the traditional Oral-style **Recitatives** have been given the same trite label, ‘popular songs’: the term chosen by Fauriel when collecting the most beautiful formulaic Oral-style compositions under the title: *Chansons populaires de la Grèce moderne*. His interesting introduction makes us realise how far removed we are from *our* popular songs and from *our* popular canticles. All of this has been focused and emphasised, in an arresting and scholarly fashion, by Baud-Bovy, a faithful student of my laboratory in his *La chanson populaire grecque du Dodécanèse* (1936).

The overly ambiguous term ‘popular songs’ should not be used to refer to the formulaic style tradition and must therefore be banished from our vocabulary. Instead we should use the terms Oral-style ‘**recitatives**’ and ‘**recitations**’. This terminological ‘disinfection’ will render us one great service among many others: it will force us to observe and research what is, anthropologically, the natural speech of a child when he is free to develop his innate semantico-melodic ability spontaneously.” (Jousse 2000:200)

- “In the portage or transfer of manual formulae, just as in the portage or transfer of oral formulae, we always see ‘Partage’ (parting) occurring to assist ‘Portage’ (transfer). Such ‘parting’ was implemented only to make the ‘porting’ easier. When the parts were transferred, they were massed in separate blocks. Such blocks effectively produced ensembles. These ensembles were balanced in order to make it easier to carry them. That is why when a grouping of these oral mechanisms appears, there is usually a right grouping and a left grouping. I have called each such grouping a ‘**Recitative**’.” (Jousse 2000:253)
- “It is possible to improvise such curious and universal **parallel recitatives** in indefinite numbers successfully, to the great joy of audiences who do not tire, as we do, of such monotonous cradling. The substitution of even a single word, the addition or the exclusion of a negative is enough to create a new **parallel recitative**.

Recitatives can also be **paralleled** simply in two's; each pair is then formed from a **recitative #1** and a **recitative #2** and is separated from the following pair by a kind of independent **recitative** which has no **parallel** and which I therefore have called **recitative #0**. A **recitative #0** may start off a series whilst another **recitative #0** may conclude it, the order being as follows:

R°. R¹. R². R°. R¹. R². R°.

A simple random collection of one or two improvisations in each Oral-style ethnic milieu would be enough to make us marvel at how men, women, young girls - mere children almost - can improvise oral rhythmic formulas of such grace, perfection and fullness that they command the admiration of people as highly sophisticated as we are." (Jousse 2000:38)

- "In such oral texts, 'put-into-writing' and basically constructed so as to be known by heart, we will come across rhythmic **recitations**: but they are not poems. We will find there didactic **recitatives**, but they are not stanzas. We will encounter frequent mnemotechnical repetitions, but we should be wary of mistaking these for 'dittographies' or for 'glosses by unskilled **reciters**'. Those living **recitations** which were never 'put-into-writing', present similar repetitions and had the same didactic purpose.

Once living ethnic milieux have acquainted us with the processes of psycho-physiological and universal Oral Style, we will quite naturally realise that we can use our experimental discoveries for the structural analysis of the style of texts which have emanated from those Oral-style milieux which were quite familiar with writing. (See Caesar on the Druids, in his *Commentaries* IV, 14, or, on the Rabbis of Israel, Tuwa Perlow in *Education and Teaching among the Jews during the Talmudic era*, Paris, 1931, pages 37 and 54).

Strictly from the point of view of linguistic psychology, all ethnic milieux are intrinsically of equal interest. As great a civilisation as that of the Incas of ancient Peru with its traditional **recitatives**, cannot leave us indifferent. The same applies to the Ancient Chinese, the pre-Islamic Arabs, etc.

But because of my classical and quasi-exclusively Graeco-Latin training, the Homeric milieu touches me much more closely. In fact, after years of practising Homer, one starts to recognize, one by one, the oral formulas which are familiar to his oral milieu. Two of the purest masterpieces ever uttered by human lips were 'uttered' - not written - by that great blind rhythmmer by means of mosaics of ready-made expressions at the disposal of any *Aoidoi*.

I was particularly happy to concur with the great French linguist, Antoine Meillet, on this very point, even though the discovery was at first a little disconcerting: the **recitations** of Homer are made up of a few hundred ethnic and impersonal formulas." (Jousse 2000:41)

- "It is possible to improvise such curious and universal **parallel recitatives** in indefinite numbers successfully, to the great joy of audiences who do not tire, as we do, of such monotonous cradling. The substitution of even a single word, the addition or the exclusion of a negative is enough to create a new **parallel recitative**.

Recitatives can also be **paralleled** simply in two's; each pair is then formed from a **recitative #1** and a **recitative #2** and is separated from the following pair by a kind of independent **recitative** which has no **parallel** and which I therefore have called **recitative #0**. A **recitative #0** may start off a series whilst another **recitative #0** may conclude it, the order being as follows:

R°. R¹. R². R°. R¹. R². R°." (Jousse 2000:37-38)

- "It goes without saying that these preconstructed attractions, these customary verbal imbrications, these clichéd **parallelisms**, these balanced and counted **recitatives** all greatly facilitate the memorisation of a long spontaneous improvised series." (Jousse 2000:38)

See also Jousse 2000: 19, 22, 26-27, 32, 36-37, 39, 40, 137, 140, 189-190, 193-194, 205, 209, 226, 255, 256, 273-274, 429, 437, 484, 508, 526, *inter alia*.

□ Repetition

[Anthropology of Geste and Rhythm] [memory] [mimism] [mnemotechnical devices] [play]

Repetition as a memory and learning supportive mechanism informs the Anthropology of Geste and Rhythm at a number of levels:

- *Mimismic repetition of instinctive replay raises instinctive behaviours into conscious intelligence;*
- *repetition of the corporeal-manual geste embeds in memory gestually and visually;*
- *oral repetition of the rhythm-melody and Mnemotechnical Devices embed in memory in the mouth and throat;*
- *aural repetition of the rhythm-melody and Mnemotechnical Devices embed in memory aurally.*

Examples of Usage

- “By multiplying the re-plays, we can indeed make any Interaction accumulated within us become automatic. The saying: ‘**Repetition** is the mother of Memory’ is well known. That is Eupraxia. Our gestes function all the better for functioning on their own. That is why the transmitters of millennia of ethnic traditions strove, as we shall see, to discover and use all the elements of automatism possible, all the anthropological forces of automatism which could possibly help to make everything work as independently of the transmitters as possible, and better than consciously with them.” (Jousse 2000:126)
- “In such oral texts, ‘put-into-writing’ and basically constructed so as to be known by heart, we will come across rhythmic recitations: but they are not poems. We will find there didactic recitatives, but they are not stanzas. We will encounter frequent mnemotechnical **repetitions**, but we should be wary of mistaking these for ‘dittographies’ or for ‘glosses by unskilled reciters’. Those living recitations which were never ‘put-into-writing’, present similar **repetitions** and had the same didactic purpose.” (Jousse 2000:41)
- “While still remaining essentially global, this specialised form of **repetition**, like an echo, is transposed to the muscles of the mouth into the gestes of articulation which, while not identical, are largely analogous to the gestes of manducation. Hence the continuous semantic interchange: articulation-manducation, manducation-articulation.” (Jousse 2000:362)
- “Vast series of engendrations unfolded formulaically in these triphased propositions, balanced two-by-two by human Bilateralism. These rhythmically balanced propositions were mnemotechnically imbricated by the **repetition** of the last word of the preceding balancing in the first word of the following balancing:

1	2
Jechonias engendered	and Salathiel engendered
Salathiel	Zorobabel
3	4
and Zorobabel engendered	and Abioud engendered
Abioud	Eliacim"

(Jousse 2000:505)

- “Corporeal and manual Propositional Gestes, bilaterally propelled by the successive explosions of living energy, are balanced by means of binary, or, less frequently, ternary movements, in a spontaneous rhythm. In living matter, rhythm is the **repetition** of the same physiological phenomenon at biologically equivalent intervals. When regularised, it becomes Meter.” (Jousse 2000:96)
- “The indefiniteness of these Cosmological interactions constitutes the Universe, or the Cosmos, which, as its name indicates, imposes order or authoritative direction. The Anthropos is *objectively assured of* this essential and interactional order. The Cosmos can thus be objectively defined in terms of the

indefinitely and dynamically crystallised **repetition** of: an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon ...” (Jousse 2000:112)

- “Science consists of observing what is, even though the observation may be individual and solitary. This is not a verbal **repetition** of recited routines. For what is real does not present itself to us in terms of ready-made formulae or conformist grammars. It is what it is. The Discoverer will thus be basically ‘*chosai*’: he focuses on ‘things’, because things reverberate within him in their interactional form. There is never a dislocated phase. It is always, as its name indicates, ‘a phase of *interaction*’. It will always be ‘An Acting One – acting on – an Acted upon’.

Whoever has observed what is truly real will never be able to **repeat** anyone else’s reality, because his contribution will always include his personal equation, the mark of that which is potentially superior. Only the greatest minds can support the weight of what is Real.” (Jousse 2000:133)

- “It is unfortunate that socially conventionalised expression has concealed the deep mechanisms of ethnic languages to such an extent that the mechanisms are all but forgotten. This is the reason why it is so difficult to pose questions in terms of what is Real; instead the socially conventionalised mechanism immediately interferes, and we slavishly repeat what is socially acceptable. At a profound level, we are interacting with processed cards, which are universally available. However, it is not to the cards that we should resort, but to what is Real. We do not remind ourselves often enough that we need to be aware that socially conventionalised language entrenches an incalculable number of unconscious misperceptions and common-places which are repeated *ad nauseam* as truths: in this way preconceived ideas finally attain more weight than objective realities. To many people, the **repetition** of the routines of others constitutes being scientific.

Within the discipline of science, the words which inform the labels have been falsely identified. And yet science is not nominalism. ‘Churning out’ scholastic terms is not authentic practice in science. Everything we teach in our sixth forms will be without foundation, as long as we are out of touch with what is Real.” (Jousse 2000:167-168)

- “During such **repetition**, we will hear a slightly greater intensity, but not necessarily more volume on the words: “Woe to you ...” That intensity reveals the explosion of energy, the basis of ‘primordial’ rhythm, the rhythm of the ‘energetic deflagration’. This can either be silent or sounded, for sound makes no difference to the intensity. But obviously, if it is projected with a loud voice by the Laryngo-buccal muscles, it will be more intense than with a quiet voice: the greater the intensity, the longer it will last. The Rhythm of Duration will add to this Rhythm of Intensity, from which it follows.” (Jousse 2000:180)
- “These two lines are accompanied by a drawing, expressing deep melancholy, and by a ‘musical gloss’ inspired by the text. What a wonderful topic for a researcher who is both a psychologist and a would-be musician. If we **repeated** such exercises often enough, we would soon be able to re-play our ocular and auricular gestes with precision, and create our own inner-voiced cinema.” (Jousse 2000:102)

□ **research methodology - scientific study**

[anthropology] [laboratory] [Oral Style][memory] [microscopic] [research orientation]

The focus of Jousse’s research and study were the performed Oral-style texts to establish their mnemonic structure as an illustration and demonstration of the anthropological and biological nature of memory, learning understanding and expression. Jousse was very insistent that the nature and methods of his research were scientific, because it allowed him to examine the biological and measurable performance of human mnemonic Oral-style expression objectively.

Examples of Usage

- "In Oral-style research, employing philological **methods** is **anti-scientific**, and therefore anti-ethnic, however correct it might be to date a Dialogue of Plato or an Oration of Cicero in this way." This is the crux of the analytical issue: analytical **methods** suitable for the written mode, are not suitable for the Oral-style mode. Applying the philological **methods** to Oral-style recitatives is an inapt as applying Oral-style **methods** to the written mode. The Anthropology of Geste and Rhythm, however, is universally applicable. A distinction must be made between the 'Anthropology of Geste and Rhythm' and the 'Oral-style', which is the specific application of the Anthropology of Geste and Rhythm to the laryngo-buccal mode of expression. Other modes, i.e the corporeal-manual and the mimographic (of which 'writing' or 'algebrisation' is only one process/product) can be analysed in terms of the Anthropology of Geste and Rhythm', which essentially still deals in the mnemonic Laws. Algebrisation is also universal and applies to the divorce between the concrete reality (what Jousse calls 'the Real') and the expression thereof. This occurs in all forms of human expression, where the mimism, rhythm, balance and formulas are not congruent with the reality of the expression.
- "The quality of the tools used in the **search** will decide the quality of the treasure discovered in the Text." (Jousse 2000:478)
- "It is evident that I would not have gone very far had I had no more than our Graeco-Latin culture to reveal the secrets of human expression to me, because it is very unbecoming in our society to make gestes. From the age of two we are drilled to 'discipline' our whole musculature in order to hold the pen in a faithful 'grip'. The motionless child is considered the good child. The child, the king of all that is vital and dynamic in nature, is forced to act like a legless cripple. The great global 'Play' of Man is forbidden. We are beings who have been gestually impoverished by our preoccupation with writing. Attempts have been made recently to compensate for this general oppressiveness by devising some muscular and aesthetic gymnastics of empty and inexpressive movements: these are tests of strength or of gracefulness, far removed from the magnificent logical expression of the 'Interactionally Miming' Anthropolos.

After such mind-numbing drilling, how are we expected to understand anything at all when we encounter spontaneous civilisations: all we see are 'dances', 'savages', 'primitives', or even 'sick' individuals, like the 'eccentric' and 'abnormal' Ezechiel, one of the most spontaneous of all the Palestinian Nabi-Mimodramatists. A great many years of **study** of the interactional mechanics of geste under the stimulation of spontaneous Mimism is still needed. If the solution of some petty calculations about dead matter takes years of mathematical **study**; how many more years will be needed to **study** Life in its spontaneity, Life mimismologically gushing forth in human expression! In fact, the true excavation of the Anthropolos has not yet been undertaken and Life hugs its secret closely." (Jousse 2000:130-131)

- "Those who have made genuine discoveries and have contributed to science, are those who have put their books aside and started their **study** from reality. I will constantly reiterate that my first **scientific** training was this contact with the paysans of Beaumont-sur-Sarthe." (Jousse 2000:18)
- "But scholastics is not our domain. We are dealing here with neither dogmatic theology nor with exegesis, but only with the Anthropology of Mimism. (...) Let us remember that: 'In the Beginning was the Geste' not 'In the Beginning was Philology'. To think that we have only just started to see titles such as: 'Jesus in his time', and 'Jesus in his land, Israel'! It is necessary, above all else, to identify the ethnic origin of the men and works which we are addressing. In this instance, we are in a Global-oral Style milieu, but one which is *primarily* a Global Style milieu, a style which is, significantly, even less well-known than the Oral Style. The mechanics of an Einstein or a de Broglie can only be handled by specialists whose life-work has been accessing its secrets.

It is not an exaggeration to say that the mechanics of the Palestinian world require even more **scientific** preparation. The mechanics of an Einstein, I suppose, could be called 'Algebrology'. Now,

once it has been set into motion, it is easy to stir up the system of equations. Nothing is more insubstantial than algebra since it is but a function of functions: mathematics is only consistent with itself.

However, at the other extreme of human expression, we have what we call 'Mimismology', which is incomparably weighty because it tries to embrace all the surging concretism of what is Real. At present, we vacillate from one extreme of the expressive system to the other without knowing where to come to rest. Our stylistics is an unstable compromise between 'Mimismology' and 'Algebrology', which instability can cause damage." (Jousse 2000:169)

□ research orientation - discipline - interdisciplinarity - insider perspective

[anthropology] [discover] [research methodology] [terminology]

Jousse identified the critical importance of the research orientation or perspective in respect of The Anthropology of Geste and Rhythm: that it should be interdisciplinary and orientated towards the "knowing" paysan from an insider perspective (Jousse 2000:57). Jousse advocated the joining of collegial forces and the use of sophisticated technologies for research into The Anthropology of Geste and Rhythm. Jousse also realised that The Anthropology of Geste and Rhythm would meet with significant opposition from established scholars and would therefore need young researchers trained in its specialised orientation and methods.

Jousse's research practice pre-dates the use of the terms 'interdisciplinary' and 'interdisciplinarity', nevertheless their incidence and practice is clear in his writing. Jousse's maxim of "I bring nothing new: I unify" was in no way an admission of scholarly inadequacy or inferiority. In fact, quite the contrary. Jousse was fully committed as a researcher and a teacher to the unification of knowledge and understanding. He was severely critical of narrow disciplinary scientific investigation that avoided or ignored the holism of knowledge. He embraced an attitude of co-operation and collaboration, openly acknowledging the impossibility of scholarly/ scholastic achievement in isolation of expertise and insights other than his own.

Examples of Usage

- "“The aim of Marcel Jousse's anthropological work is to search for a link between the disciplines of pedagogy, psychology, ethnology ...” Concluding sentence of all posted announcements of Jousse's lectures.” (Jousse 2000:54)
- “I was forced to create a new discipline. One cannot overhaul a science overnight. I believe that for many years to come there will be no single person able to control all the techniques that I have controlled. The convergence into a single focus of an appreciable number of disciplines, which until now have been widely differentiated, is needed. This is why a synthesis of my work will not be possible for a long time (...) because it is not a question of carrying on with one research tool only. One needs equipment that is as living and as supple as life itself.” (Jousse 2000:55)
- “Having heard me expand on my orientation and on the extent of my research, Henri Delacroix said to me: “It seems to me that what you have discovered will compel us to reconsider a number of important scientific problems in an entirely new light. Too new, perhaps, for I fear that you will confuse the old specialists who are peaceably ensconced in their convictions and routines. What you will therefore have to do, is to train an entire generation of young anthropologists to whom you will teach - orally, slowly

and progressively - your methods and your vocabulary over many years. Once your future readers are well-trained and sufficiently large in numbers, you will publish your books for them. Then, *and only then*, will you be understood and followed, because the validity of your insights will be recognised. At times you might even be anticipated. Some people will even use your methods and your terminology in their own books, without quoting you, and that, ironically, will be the seal of your success."

Thus did Henri Delacroix outline for me, judiciously, an entire professorial campaign. I have tried to realize it by teaching the techniques which I sum up in the following three words: Anthropology, Methodology, Terminology." (Jousse 2000:46)

- "Experimental Psychology is beginning to make contact with ethnology, linguistics and experimental phonetics. At scholarly meetings, such as those of the Philosophical Society, Messrs Brunot, Delacroix, Dumas, Janet, Lévy-Bruhl, Mauss, Meillet, Pernot, Piron, Vendryes exchange views on the subject. These specialists draw conclusions on co-operative projects, such as the Masters Course on Language and Thought taught during the last two years at the Sorbonne. It seems that the time has come to try to view certain complex problems in a less restrictive way.

Laplace has said: "Discoveries consist in the bringing together of ideas susceptible to being connected, which have hitherto been isolated". (...) Science has become so complex nowadays, that in order to advance into some new sector, we must employ the method of modern warfare: the joining of forces." (Jousse 2000:55)

- "If in the investigation of reality, it is necessary to protect ourselves with jealous care, it is equally indispensable to know how to get help from other researchers as jealously individual in their research. One is drawn back towards unified and objective discovery through this multiplicity of individualisations. Indeed, such objective conclusions could only have been reached by observers following an independent method of observation. This unanimity in the unity of objective research is of a completely different nature to that of the verbal agreement of so many human 'parrots', who repeat the same common-places because they all learnt them from the same books." (Jousse 2000:55)
- "I have also relied for the greatest possible degree of help on all those modern scientific techniques which have, fragmentarily but experientially, touched upon the complex problem of human gestural expression. It is important that physiology, neurology, rhythmology, anthropology, psychology, psychiatry, phonetics, linguistics, ethnology, etc., with their respective methods and more or less perfected tools (movie film, phonograph records, recorders of every kind), collaborate with each other. To the impartial observer, these **disciplines** provide factual information that is rigorously void of every subjective influence." (Jousse 2000:60)
- "To my personal ethnographic observations, I have added information gathered during numerous conversations with explorers and missionaries. The written accounts of acutely perceptive observers of the 'Ethnic laboratory', especially those of the last three centuries, have been equally valuable to my research **orientation**." (Jousse 2000:31)
- "Thus at a given moment, the world lurched, which has given rise to a variety of crises: crisis in everything, crisis of religion with modernism, crisis of the social milieu ... We need to position stepping stones, in the sense of a new **orientation** towards the 'knowing' paysan, and to show that Christo-Latinism is no more than an infinitely restricted cutting-up of an immense living richness which is Iéshouaism." (Jousse 2000:57)
- "We re-play, incessantly and continuously. And we will either have Rememoration – which is objective re-play – or Imagination – which is a combination of re-plays adjusted to a common form. In some people, ocular re-play will be the main 'player', in others it will be auricular re-play. My own re-play is always global, which would explain the inclination and **orientation** of my mimismological research towards 'Human Globalism'" (Jousse 2000:128)

□ Research Questions

Jousse poses numerous *research questions* in the field of the Anthropology of Geste and Rhythm, many of which he addressed in his work, but all of which are 'work towards' ...

Examples of Usage

1. About learning in young children, and teaching ...

- 1.2 "Why and how do children play at everything they have accessed from their environment, with such astonishing success?" (Jousse 2000:18)
- 1.3 "Why, I ask you, does the child, when left to himself, go completely counter to the method taught him at school? (Jousse 2000:18)
- 1.4 "After all, why force the child to learn his lesson in a whisper when you are going to require him to repeat it out loud? (Jousse 2000:19)
- 1.5 "This is evidence of the same 'breathing' technique. By this technique one breathes to oneself the initial word of each succeeding phrase. It is clear that the child knows spontaneously, in principle, how to use this breathing device. Why, then, do we not use it in the composition of the texts which children have to learn, as an aid to memorisation? (Jousse 2000:19)
- 1.6 Is not all children's 'play' mimismological 're-play'? (Jousse 2000:68)
- 1.7 How is it possible that there are not more crimes by children when our screens bombard their eyes with them? The child watches, the child receives, the child 'intussuscepts', the child re-plays. The child re-plays the geste of the revolver which kills, he re-plays the geste of the knife that slits the throat. We are, so-to-speak, throwing tons of explosives on the road through life taken by our children, and then we are surprised by the terrifying results? (Jousse 2000:130)
- 1.8 Like the very little girl who was less than three years old and who exclaimed joyfully: "I must sing the butterfly!" And, playfully, she found and rhythm-melodised the following exquisite and profound expression: "The butterfly flies in the light!" Is this the child playing the butterfly, or the butterfly playing the child? (Jousse 2000:166)

2. About the origins of Christianity ...

- 2.1 "Any young pedagogue 'classically' familiarised with Demosthenes and Cicero, would be terrified by the void of her own ignorance if she had to answer questions on Iéshoua and on Palestinian Iéshouanism. The frightening fact is that such young people do not only remain imprisoned in their own insignificance, but that they keep others imprisoned in it as well - others meaning the little children who are of no significance today but who will be significant in the future. What *could* this everything be? (Jousse 2000:53)
- 2.2 "With the evidence in hand, or rather, with the Targumic formulae in my mouth, I secured the scientific and faithful backing of the Reverend Father Frey, secretary to the Pontifical Biblical Commission. To his question: "Is the Paternoster a Jewish or a Christian prayer?" I answered: "Both: a 'Jewish' prayer because of the traditional Targumic *formulae*; an 'Iéshouan' prayer because of the new and transfiguring juxtaposition of those same Targumic formulae on the very lips of the young Rabbi Iéshoua of Nazareth".

Such was the solution I printed as early as 1925 in my study plan on *The Oral Style*. (Jousse 2000:324)

- 2.3 "When I was still a child, I asked a priest who knew Hebrew and who was then curate at Beaumont-sur-Sarthe: "What language did Jesus speak?" (Jousse 2000:22)
- 2.4 "Aramaic Iéshouan Christianity is the basis of our civilisation: yet, is there anyone in the world of learning today scientifically interested in it? In our schools of Higher Education, accompanied by ethnically appropriate languages, we have a profusion of Professors of Mohammedanism, Buddhism, Confucianism, Shintoism, etc. Almost as an aside, we have a few Professors of the Origins of Christianity. But does this focus on Aramaic Christian *Origins*? Is it not rather restricted to the study of

what one could call the *Hellenistic Extension* of these Christian Origins, which are, gestually and formulaically, dependent on the living origins of the Aramaic oral Targum? (Jousse 2000:52)

3 About human memory ...

3.1 "How does man, placed at the heart of all the immeasurable *actions of the universe*, manage to conserve the memory of these actions within him, and to transmit this memory faithfully to his descendants, from generation to generation?" (Jousse 2000:30)

3.2 "Are not the texts memorised in childhood always the most familiar to us? (Jousse 2000:107)

4 About research norms ...

4.1 "When researchers have spent a great many years developing their thoughts, do we not have a basic responsibility to read them with care, to try to understand them with empathy and to cite them with courtesy? (Jousse 2000:103)

5 About civilisation ...

5.1 "In a few centuries from now, or in a few years maybe, will our universe - in its entirety, this time - awake to find itself Marxist? (Jousse 2000:52)

6 About the nature and function of human expression ...

6.1 "The statuary of these peoples is more or less non-existent because their fluid and flowing plasticity serves them as a living expression. To what purpose would they turn into statues that which they possess in full body, constantly, with richness and fluidity? (Jousse 2000:137)

6.2 "How does one rearrange one's thinking so that each item of information finds its optimum place in one's writing? (Jousse 2000:23)

6.3 "But who will explain to me why, of all the animals of the creation, the anthropos alone is endowed with Mimism? (Jousse 2000:90)

6.4 "But it is necessary to go back even further. The sound of nearly every French word is like the echo of a voice which comes from the depths of time. This voice of primordial pureness would thrill the heart of any child. He must be given the opportunity to hear it. We have told him often that Dance, Music, Poetry were, originally, a living and complex unit. Why not allow him to experience this himself? (Jousse 2000:99)

6.5 "What does the ancient resonance of the words in the text signify? What living meaning can we revivify in each word with our own experience and linguistic knowledge? (Jousse 2000:100)

6.6 "Does a sentence attract us? If it does, then let us indulge in the attraction - be absorbed by it, be modelled by it. But, we will be told, the author of this sentence merely jotted it down, almost unconsciously. Does it matter that the author did not consciously mean something particular? (Jousse 2000:101)

6.7 "Does not an author always, to the best of his ability and with his whole being, re-play his understanding of what is real to him? (Jousse 2000:108)

6.8 "Are the deepest and newest thoughts not often those which are closest to this childlike freshness? (Jousse 2000:108)

6.9 We have in us all the re-plays of our lives. Why then is there this kind of inhibition which causes only certain things to present themselves? (Jousse 2000:127)

7 About the tension between faith and science ...

7.1 "How is it that those learned priests felt constrained by their scientific work to abandon that which they at first held to be the truth?" (Jousse 2000:50)

7.2 "It is a very curious phenomenon to hear the savants of our ethnic milieu pose the following problem: 'Is it possible to reconcile science and faith?' As an anthropologist of Geste, I say that the question is badly posed. Do we really understand what we are talking about? On the one hand we have the experimental Greek milieu. On the other we have the revelationist Palestinian milieu. And each side lays claim to Reality, which is to say, Science. (Jousse 2000: 455)

8 About the human mind ...

8.1 I am an anthropologist because I have always been overawed by, and have agonised over, the challenge of human thought. What is this mechanism which can accumulate and even disperse itself? (Jousse 2000:128)

8.2 "I am an anthropologist because I have always been overawed by, and have agonised over, the challenge of human thought. What is this mechanism which can accumulate and even disperse itself? (Jousse 2000:129)

9 About the nature of spirituality ...

9.1 "This is again very much a case of imbrications of gestes which no longer play normally, objectively, and in conformity with what is Real. Can one say that it is a question of 'spiritual energy?' Can psychiatrists be healers of the soul, that highly spiritual thing of Graeco-Latin metaphysical origin? Alas, despite their misleading name, psychiatrists can rule over no more than Mimemes and their interactions, over no more than gestes and their imbrications! (Jousse 2000:127)

10 about ab/normalities of human expression ...

10.1 "But who will separate the purely conscious from the unconscious? (Jousse 2000:125)

10.2 "Dr Arrivé told me: "What you brought anew to psychiatry is the notion of Imbrication". Having been to my lectures at the *Ecole des Hautes Etudes* for several years, Dr Arrivé has undertaken an important study on this newly discovered law in Anthropology: all forms of Apraxia are but Disimbrications.

But what is this Imbrication? What enables or disables my gestes to be re-played in the normal sequence in which they were received? (Jousse 2000:127)

11 About the orality-literacy interface ...

11.1 "Like a skilled fisherman he will throw before you the whole, indefinite, wriggling mass of fish, the catch of the reality of things, and say to you: 'Here is my catch', whilst others can only offer books made from books, and words propositioning words. How could life spring from this? The book can only give us what has already been lived out. Living man alone teaches us Life. Now, who is it who could tell us at this moment all that Life holds? (Jousse 2000:132)

11.2 "Let us look around the world at places to which we have not yet brought our alphabet, but which we can explore with our objectively receptive cinematographs. There we will come across these interactional 'Rhythmo-mimers' who re-play their universe through all their global fibres, and balance it according to the bilateralism of a normally equilibrated human being.

Why, for example, must we always have these inexplicable breaks in our medieval mystery plays, these caesuras which follow the typography, interrupting an authentic formula of a sixteen syllabic binary? (Jousse 2000:287)

11.3 "What is the earliest evidence we have of the literary civilisation of our Middle Ages? '*Chansons*' *de geste* – 'Songs' of geste. Why then are we not allowed to hear the sonorous rhythms of these 'singers'? (Jousse 2000:286)

11.4 "But is it valid to say that to be concrete is to be inferior? (Jousse 2000:17)

11.5 "They have graduated from schoolbooks to this or that somewhat larger book, from matriculation to bachelor's degree or doctorate - how could they have the slightest notion of what the training of the human memory means? (Jousse 2000:17)

11.6 "An idea came into my mind that haunted me then and continues to haunt me now: had not all those little drawings painted around the sarcophagus once been alive, like the little embalmed priestess lying there? Had not all those little, frozen 'characters' once been alive, like our children's games? Was there not a complex game involving people, who gestured as children do, being played all around this stiff embalmed figure? (Jousse 2000:20)

11.7 "Might not the image I applied to those little drawings also be somehow applicable to words?" (Jousse 2000:20)

12 About the relationship between the structure of human expression and the structure of the cosmos

- ...
- 12.1 "I will study the nature and life of the *Traditional Formulas*
Faced with these Formulas, I will see which *Formulaic Anthropological Data* they provide
After having understood what these Formulas are and after having found the Data which are enclosed within them, I will ask the question: "Are there any possibly known *Discoveries* within the Celestial Mechanics of these textual Atoms? Are there any discoveries of known savants or discoverers? Some of Copernicus's? Or our own Newton's? Is it possible that these Palestinian geniuses can make 'human Civilisation' progress by imbricating, in some new and unexpected way, the traditional Formulas, so as to 'reveal' a Rhythmo-catechism on the Mount, for example, and, more especially, an *Our Father*? (Jousse 2000: 457)
- 12.2 "When and how did Duration-Time or, the Duration-World (these terms being synonymous in the Palestinian worldview) begin?" (Jousse 2000:477)
- 12.3 "In the universe everything interacts. There is *universal interaction*. But how can we express this mechanism of the interaction of things in our language?" (Jousse 2000:62)
- 12.4 "I will speak constantly of conforming with what is objectively real. What then is this objective reality, independent of anthropological subjectivity? What is this Cosmos which is the focus of my ceaseless investigations?" (Jousse 2000:110)
- 12.5 "When did this Mimism first appear in the Universe?" (Jousse 2000:116)
- 12.6 "How can one make this human composite express the Invisible?" (Jousse 2000:147)

□ resurrection - revivification - resuscitation - resuscitating - reviviscence

[Abbâ][Abbâ insufflation] [Paraqlitâ] [Trinity]

Jousse uses the terms '*resurrection*', '*revivification*' and '*resuscitation*' in a wide variety of anthropological contexts, thereby emphasising a broad meaning and application. The translators of the Oral Style note that: "'*Revivification*' is in reality a physiological principle responsible for "reviviscent gestures" or "*reviviscences*" of all sorts: ocular, auricular, manual, etc. Some may become semiological. Jousse does also quite often use the word '*revivification*' to designate the sum total of "*reviviscences*". (Jousse 1990:233)

Examples of Usage

- "The cosmos is an uncounted necklace of unconscious 'tri-phase Pearls' which will become, from genius to genius, a Counting-necklace of conscious Pearls. 'In the Beginning was the sevenfold Counting-necklace'. In this, we become immediately conscious of the Palestinian Genesis and of its septenary global and oral, ordered and counted Mimodrama.

There, the 'Earthling' became for the first time septuply conscious of the Earth. Unconscious Earth he was, conscious Earth he is, unconscious Earth he will become once again. Will he become entirely unconscious earth again? This is the enigma of the earthly paysan, the anthropological enigma. This is Mimism.

This was for the Palestinian, and particularly for the Galilean 'Earthling', the indispensable **resurrection** of the Earthling out of the Earth.

The Mimism of the indefinite surges up out of the indefiniteness of the interactions in order to re-play its essence: the Mimism of Infinity in the image and likeness of which he was analogically modelled.

Therefore, by adding new 'Counting-necklaces' to the innumerable traditional Counting-necklaces which will have modelled him, the 'Earthling' will become one with the earth and the spirit of the earth.

And the Global Oral-style tradition will be the transmission, from Anthropos to Anthropos, of a perpetually repeated and perpetually discovering Counting-necklace.” (Jousse 2000:148)

- “Melody is normal and natural. We are incapable of pronouncing phrases without melody as it is in our physiological nature to modulate the melody on our lips. That is why I have studied what I have called the natural melody of language in phonetic laboratories. Listen to the speech of a Chinese person, of an Amerindian from Arizona, of an Englishman or a Frenchman: their speech is not modulated with the same melody, but they do nevertheless each have a melody, which differs from province to province, even from individual to individual. In Verlaine’s words, which have forever been stilled ...: “*Les voix chères qui se sont tuées ...*” – “the beloved voices which have been stilled”. Will there be a **resurrection** of the voice as there will a **resurrection** of the flesh?” (Jousse 2000:190)
- “For what has in fact to be accomplished is a **resurrection** centred in our memorising and reciting throats, if we are to clarify and understand the pseudo-problem of the synoptics. Adding to, and multiplying endlessly, a sevenfold file of inert and stifling index cards will most certainly not achieve the required end.

It is strangulating graphism that has brought death and darkness. But the Breath can bring back life and light.

The Resuscitating Nāfshâ-throat (Jousse 2000:202)

- “What I had to do, I could not, however, do, because I am a rhythmician but not a Rhythmo-melodist. I needed someone who would know how to articulate rhythmically in order to memorise extensively, and who would be able to understand that the song *in itself* was neither poetry nor music, but a living tool of purely oral rhythmic transmission, a Rhythmo-pedagogic and Rhythmo-catechistic recitation. Gabrielle Desgrées du Loû was, among the great many specialists I met during my term of research – a long time ago now – the only one who was able to understand the nature of the Semantico-melodism of a language, and to master all of the living oral mechanism of translation. What I asked from this young Breton woman was a true miracle of **resurrection**: to resuscitate the words of the living and rhythmo-catechising God which book-obsessed Philology had mummified in the bandages of Greek manuscripts. Gabrielle Desgrées du Loû sheathed these dead texts in the gossamer thread of her genius, transforming them into the verbal Rhythmo-melodies which forced the admiration of even the greatest specialists when they first heard her in the main amphitheatre of the Sorbonne, in 1928, during the first International Congress of Applied Psychology.” (Jousse 2000:208)
- “Waking-up is a process of this kind in which one immediately recovers the “**reviviscences**” of the preceding day, as soon as the restraining influence exercised by sleep disappears. Even when a gesticulation seems wholly forgotten, one should not therefore consider it to be entirely absent; it is there [in a state of tension] below the threshold of consciousness, and can, when the opportunity presents itself, re-emerge into the light of day” (HÖFFDING:186).” (Jousse 1990:43)

See also Jousse 2000:116, 359, 392, 403-404, inter alia.

□ Rhyme - rhymes - rhyming - rhymers - rhymed

[call words] [encoding] [formula facets] [living dominoes] [memory] [mnemotechnical devices]

*Jousse identified rhyming as a principle mnemotechnical device in the operation of the mnemonic Oral-style. He made a very clear distinction between **rhyme** as it operates in the mnemonic Oral-style and **rhyme** as used in poetry.*

Examples of Usage

- “Our didactics have, for better or for worse, progressively abandoned the spontaneous processes of Oral Style and replaced them with our written style. The didactic and living ancient Oral Style has passed from the utilitarian domain to the purely aesthetic domain, far removed from the common crowd.

In the aesthetic domain, it has become the bookish, artificial, splendidly isolated configuration which we call poetry, and pure poetry, even. The most salient didactic aids (alliteration, **rhyme**, etc.) have completely changed in nature and have turned into ever more difficult obstacles to meaning, at times rivalling the 'crossword' puzzle conundrum.

No present-day teacher of philosophy, theology, history or astronomy would entertain the notion of teaching in the form of sonnets constructed out of propositioned parallels. This simple fact shows, experimentally as it were, the psychological and social abyss which exists between Oral Style and poetry." (Jousse 2000:41)

- "The misfortunes of the Oral Style are well-known in the ethnic milieux of our Written Style. We can assume that at some point in history, writers, fortuitously gifted with intellectual brilliance, graphically and slavishly imitated the traditional balanced forms of the Oral Style. Even as they did so, it is conceivable that they no longer truly understood the full significance of the psycho-physiological and mnemonic nature of these monotonous balancings mnemotechnically linked by **rhyme**. In these **rhymes** they sought, and therefore found no more than aesthetic pleasure, of which they inevitably and predictably soon tired. This led, in the last century, to the very tardy revolt of these scribes against the monotony of the traditional balancing of isosyllabically parallel hemistiches; the logical aftermath of which, shortly afterwards, was the advent of **rhymeless** free verse, the perfect 'enemy of memory'. Thus the mnemonic and mnemotechnic Oral Style of our Druids and *Trouvères*, abandoned and scorned for centuries by the intellectual elite, has found refuge in our popular songs where it awaits its pedagogical rehabilitation." (Jousse 2000:92)
- "In the same way for us, at this time, the fierce Aramaeo-Galilean Apocalypses are repeatedly rendered inert in their successive extra-ethnic encodings on the pages of our, to a greater or lesser extent, critical editions each with its own graphic variants. No-one ever mentions the wild Apocalyptic Rhythmo-melody which propelled the Galilean paysans onto the invading Roman legionaries. Only a few editors, or well-intentioned translators, when typographing these inert, printed texts, go to a new line ... but they go to a new line, at every line, for no reason of rhythm or **rhyme**. Those who lived and died according to the Apocalypses on the battlefields of Bêthar were not practitioners, nor even admirers, of music or poetry ..." (Jousse 2000:206)
- "Let me admit at once, regretfully, that it is not always possible to **rhyme** these semantic balancings phonetically in French because our French endings are so variable. The very opposite is true of the Aramaic tongue where morphological endings coincide identically with grammatical functions. This makes **rhyming**, not only easy, but unavoidable. While **rhyme** at the end of, or even within, the semantically parallel balancings in Aramaic was at first spontaneous, it was later prized for its utilitarian and mnemotechnical qualities, features strongly favoured universally in the popular Rhythmo-catechesis." (Jousse 2000:219)
- "While it is possible that a French Catholic can have a very exact sensation of the Aramaic morphological tendency toward **rhyme**, this understanding is simultaneously incomplete. As was the case during my childhood, a French Catholic must recite the remnants of a curiously compelling, overly-bookish attempt at an entirely syllable-lized and **rhymed** (we will not call it **rhythmed**) French Rhythmo-catechesis. It is a question of learning by memory, as all children do, the 'Commandments of God and of the Church', very neatly arranged in octosyllables 'after the manner of' the instinctive, traditional octosyllabification found in the French Oral Style. The Rhythmo-catechist at work at that earlier time greatly facilitated his mnemotechnical **rhymes** by using the ending /ras/ of the second person singular of the future tense throughout, and the ending /ment/ that belongs to adverbs of manner, almost throughout." (Jousse 2000:220)
- "The Aramaic Besôretâ with their habitually homophonic **rhyming** final syllables has become our Gospel. For the Anthropologist of Geste, the more profound the 'bringing-into-consciousness' of the semantic balancings of the Aramaic Besôretâ, the more acute his disappointment at often being able to

transpose only one part of the living ensemble into his own tongue: the balancings. We have to ask ourselves what would remain of the expressive, mnemotechnical discipline of our best balanced proverbs if we extinguished the echo of their **rhymes**, even the most banal?" (Jousse 2000:221)

- "My critics, for example, would harp less on the monotony of the **rhyme** in mediaeval French rhythmic recitations if they saw **rhyme** and *assonance* as no more than memory-aids for the reciters. It was only afterwards, and gradually, that these utilitarian aids became aesthetic 'ornaments', to the point where Theodore de Banville limited the measure of the beauty of verse to the beauty of the **rhyming** convention. From then on, **rhyme** no longer had even aesthetic value: it became a feat of skill, like a tight-rope walker negotiating the tight-rope of Bilateralism." (Jousse 2000:283)

See also Jousse 2000:253, 274, 280, 287, 311, 323, 340, 491, 532, *inter alia*.

□ **Rhythm(s) - rhythmic(al) - rhythmisation - rhythmized - rhyming**
[dynamo-genesis] [geste] [logic] [Rhythmism]

For Jousse, the logic of **rhythm** is the logic of meaning/ sense - intellectual, emotional and spiritual - and of its physical expression. Without **rhythm**, there is no order/logic, and without order/logic there can be no meaning/sense, and therefore the expression thereof would be 'non-sense'.

- "When man, thanks to the development of his *mimism*, constructed his language, he noticed that he possessed an extremely supple, living, anthropological metal: he discovered the liquid metal of his supple and adaptable *geste* – the human *geste* is a liquid metal. Thus he sensed that the suppleness and fluidity of his thought matched that of the objects and creatures surrounding him. He realised, however, that he needed to harden his thought at a given point.

He decided that he could not follow the Greek philosopher: *panta rei*, everything flows. No! I cannot let everything flow; sometimes, I will have to seize – a precisely expressive word – to seize myself up again, to retake possession of myself, to re-play, one-on-one. How can this be achieved? **Rhythm**. **Rhythm** quenches the human *geste* and turns it into steel. When one speaks to me of **rhythm** as in aesthetic music, I say: how you diminish us! For millennia past, Man took it upon himself to mount thousands of *gestes*, bit by bit, a *geste* at a time. He tried to make them as supple as possible so as to embrace what was real, but he felt at a given moment, that he had within him, within his fluid *mimism*, something that would allow this suppleness to become rigid and unalterable. And you want to diminish this marvellous power, saying: 'It is superfluous; it is an artificial embellishment, thrown superficially over thought'? In reply, all of humanity will surge forward and say: if you take away the **rhythm** that unifies and stabilises our acquisitions, what will we be left with? As I, therefore, stroll through the various ethnic milieux, I will gather the first concrete realisations of the word, in the form of those spontaneous and stabilised balancings which are the binaries and ternaries which give us the proverbs." (Jousse 2000:591)

Jousse maintained that the commonly-held belief that **rhythm** could be a purely physical phenomenon is impossible: for Jousse, the logic of **rhythm** is psycho-physiological.

Jousse refused to define **rhythm** rigidly and described it variously as follows (the dates in brackets demonstrate the development of the concept):

- “In the world of nature, phenomena very often, if not always, assume **rhythmic** form. Certain phenomena, sometimes accompanied by others, have [mathematically speaking] a period that ceaselessly repeats itself. Whether in the vastness of the universe or on earth, movement is generally periodic. Light, heat, sound and, probably, electricity are propagated in the form of waves. Herbert Spencer dealt with this subject at great length in his *First Principles* (215 ff.), leaving little to add. Although he does not say so in so many words, he seems to consider that activity cannot but be **rhythmical**: continuous movement is impossible”. (1925) (Jousse 1990:14)
- “**Rhythm** in all its forms [thus] undoubtedly derives from a primary, unique and universal principle. If we ascend from inorganic existence to organic and animate life, **rhythm** appears to be an essential condition, intensive **rhythm** [of successive explosions] ... being vital energy [which] rises and falls in equal [or at least equivalent] waves” (...). “In physiology **rhythm** means, in fact, the regular alternation [no longer mathematical but, one could say, vital] of periods of activity and periods of rest or lesser activity ...” (1925) (Jousse 1990:14)
- **Rhythm** is the reproduction, at biologically equivalent intervals, of the sensation of a particular muscle. (23-4-1931) (Jousse 2000:590)
- **Rhythm** is the return of an energetic geste – more energetic than the others – at biologically equivalent intervals. (21-11-1932) (Jousse 2000:590)
- Fluidity is thought at work in manual style man: the geste, with its fluidity, allows the multiple meanings of things to be seized, but the fluidity renders them fragile and transitory. That is why man quickly realised that the fluid bronze of his geste can be solidified by the insertion of **rhythm** ... **Rhythm** hardens the human geste, fixing its suppleness in unalterable form.” (19-3-1934) (Jousse 2000:590)
- **Rhythm** is the return of an identical psycho-physiological phenomenon at biologically equivalent intervals. (28-3-1949) (Jousse 2000:590)

Examples of Usage

- “Much has been said about pure **rhythm**: ‘Take away the object subjected to the **rhythm**, and the pure and essential **rhythm** will remain’. But Pure **Rhythm** is impossible. In the Cosmos, unconscious **rhythm** is physically and uniquely energised. In the living Anthropos, **rhythm** is primarily, and necessarily, ‘biological’.” (Jousse 2000:174)
- “These periods of nervous explosion followed by rest can succeed each other at very short intervals, as in the case of a clonic contraction of the muscle, or at very long intervals ...” (...), in accordance with “the scale of our microscopic or macroscopic gestures. As corporeal movements, [as gestures], must be counted not just those of our arms and legs; for example, our physiognomy, our facial expression, [is]

governed by a much more subtle **rhythm**.” Especially since “as [one] passes from the exterior to the interior motor domain”, to the microscopic gesticulations of our “moods”, the period of the **rhythms** “shortens enormously” (Jousse 1990:15)

- “No activity of matter can escape **rhythm**”. (Jousse 1990:14)
- “In living matter, **rhythm** is the repetition of the same physiological phenomenon at biologically equivalent intervals. When regularised, it becomes Meter.” (Jousse 2000:96)
- Therefore, all Metre is **Rhythm**, but not all **Rhythm** is Metre. (Jousse 2000:179)
- “So deeply **rhythmed** and **rhythming** is our human organism that we are quite incapable of receiving series of external sensations of equal objective intensity without altering them. Our interior **rhythm** of vital energy will biologically hypersthesize the receiving organs in waves. In so doing, our receiving organs will give a greater subjective intensity to certain sensations in the series.” (Jousse 2000:177)
- “**Rhythm** is the recurrence of the same anthropological phenomenon at *biologically* equivalent intervals.” (Jousse 2000:178)
- “I repeat, for it is an anthropological and ethnic fact all too often ignored: in biological **rhythm**, the explosion is reproduced at biologically equivalent intervals. In metre, the explosion is set off in practically – I do not say mathematically – equal beats.
- “In infancy, I came to consciousness amid the rocking motions of these cantilenas, and, even now, whenever I reflect, it is those very first rocking motions that I relive within myself. It is both strange and significant to discover the extent to which those first **rhythmic** experiences influence the whole of a human life. My hypersensitivity to the role of **rhythm** can only be attributed to this training which took place even before my consciousness was fully awakened. The rocking of the **rhythm** of those songs, and the songs themselves, inevitably informed the whole infinitely extensive system constituted of my receptive fibres.

As I speak to you at this moment, I can still feel the sensation of this rocking. I do not claim that I always put it into practice very well, but its imperfections are mine. What is sound in my life has its whole source in those rocking cantilenas of my childhood. In spite of me, my utterances find their centre, their sense of balance and appropriate completion, because from my earliest infancy, the **rhythm** of a well-constructed and balanced utterance was inculcated in me. An utterance without balance not only hinders the speaker’s breathing, as Flaubert has perceived, but also hinders the organism as a whole. A speaker’s words carry the most conviction when he is able to seize his audience’s attention, both cognitively and affectively, with the kind of **rhythmical** rocking used by a mother nursing her child: we are essentially balanced, undulating beings. It is always relatively easy to start an utterance. It is much more difficult to finish it if one has not been accustomed, from early childhood, to balancing one’s utterances. It is for this reason that I believe in the importance of balanced **rhythm** for the formation of the child’s powers of expression.

When I was about five or six years old and had become accustomed to the rocking melodies of my mother, she took me to my first evening gathering. These gatherings of peasants, all more or less non-literate people, took place on a farm near Beaumont-sur-Sarthe. These evening gatherings generally took place during winter, when the paysans came together to eat chestnuts ‘with sweet cider’, as the song goes. As the evening progressed, and as the paysans got more and more into the swing of things, they would get up and strike up a song. I could feel that the **rhythms** imbricated in me by my mother’s songs, responded to the deep ‘**rhythmisation**’ of all these paysans.” (Jousse 2000:15)

- “I could not ignore the observation that children tried constantly to escape from all adult constraints in order to play at everything. Do not be surprised to hear me say: “In the beginning was the **rhythmomimical** geste”, for all the evidence in the beginning points to that perception. (...) Observe, then, that selfsame child, who has been schooled to silence, once he is out of class **rhythmically** memorising his lessons” (Jousse 2000:18)

- “When I had become accustomed to the Greek roots, I was made to learn Homer by heart. This was an entirely sensible exercise, since I believe the only good way of familiarising oneself with a language is to learn texts in that language by heart. I learned Homer in a natural way by **rhythmically** chanting him and swaying (*en balançant*), for, in studying Homer’s **rhythmic** schemas, one very soon notices that the schemas are made up of two ‘balancings’.” (Jousse 2000:21)
- “The style is particular because it originates in human bilateralism. Consequently, the **rhythm** and the logic coincide. In such instances, **rhythm** is not artificially superimposed from the outside on something that does not have its own intrinsic **rhythm**. **Rhythm** is an element which is consubstantial with thought, and the expression of that thought. That is why, for my presentation of this **rhythmo**-logical and logico-**rhythmic** unit and for the study thereof, I must strive to create a **rhythmo**-typography which visually and fully represents the omnipresent and omnipotent bilateralism of the terms. That is what I have tried to do by increasing the incidence and use of this **rhythmo**-typography with its subsequent essay, so as to accustom my readers to it gradually.” (Jousse 2000:591)
- “As an experimental anthropologist, I unified the geste and logic of all these erratic elements, resulting in the anthropological *Propositional Geste*, and the ethnic verbalisation of the cosmological *Interactional Geste*. Instrumental analysis revealed human Globalism, which led to the immediate compilation of the Anthropology of Geste and, conjointly, of **Rhythm**.

It is imperative that we study the living in its living form, and exclude the study of dead books entirely: we must add an in-depth study of the living, expressive and **rhythmic** geste.” (Jousse 2000:25)

- “Only the individual can know himself, whence today the ever-increasing awareness of the role of *living memory* and of its omnipresent adjuvant, **rhythm**.” (Jousse 2000:26)
- “From the outset, I need to emphasise that the question of melody and **rhythm** of the oral propositions is crucial. Ethnographers will render an inestimable service to the sciences of psychology and **rhythmics** by collecting on discs, or better still on Rousselot phonetic apparatus, living elements of spontaneous ethnic propositions in large numbers. This will allow the objective, microscopic analysis of all the phonetic elements - so alive and so intricately complex - of each and every balancing of each and every improvised **rhythmic** schema: the **Rhythm** of Intensity, the **Rhythm** of Duration, the **Rhythm** of Timbre, the **Rhythm** of Pitch, the alliteration of consonants, the assonance of vowels, the exact number of fully pronounced syllables, the average tempo of delivery, etcetera, etcetera.” (Jousse 2000:33)
- “The **rhythmo**-catechistic style of teaching and learning is particular because it originates in human bilateralism. Consequently, the **rhythm** and the logic coincide. In such instances, **rhythm** is not artificially superimposed from the outside on something that does not have its own intrinsic **rhythm**. **Rhythm** is an element which is consubstantial with thought, and the expression of that thought.” (Jousse 2000:591).

□ **Rhythmic Schemas: Binary rhythmic schema - Ternary rhythmic schema - Double Binary rhythmic schema**

[balance] [bilateralism] [Oral Style] [parallel propositions] [rhythm] [logic]

Jousse identified the operation of the **rhythmic schema** - or *parallel proposition* - as a unit of composition and performance. The **rhythmic schema** is made up of two or three *pitgâmâs* each of which is a *propositional geste*. **Rhythmic schemas** and/or their *pitgâmâs* can be substituted for one another in a variety of ways thus accommodating the creative composition of Oral-style recitatives.

Examples of Usage

- “Every parallel proposition, or balancing, as I will call it from now on, is modulated on a simple and rather monotonous melody. The melodic members of this psalmody also balance naturally, in accordance with the parallelism of the propositions which they animate. Thus two or three semantically

and melodically parallel vocal emissions constitute a complex whole, a kind of **binary** or **ternary** living **schema** which I have called a **Rhythmic schema**. To clarify this point, let us examine the following concrete example of a **Binary Rhythmic schema**, i.e. a **rhythmic schema** composed of two balancings:

They do not at first give counsel,
but they poke fun later on.

The following is an example of a **Ternary Rhythmic schema** – a composition of three balancings:

We do not chase them before us like sheep,
but they follow us like dogs,
they balance from the rear like the tail of a sheep.

I have adopted the method of writing demonstrated above, with indented lines, to make it clear that the two or three balancings of the **rhythmic schema** form a unit of recitation, a living, melodic and balanced unit, and that they are not two or three erratic fragments. It is a rudimentary indication only. It will never replace the performed reality of the recitation, not even in its melodious phonographic echo. (...) This will allow the objective, microscopic analysis of all the phonetic elements - so alive and so intricately complex - of each and every balancing of each and every improvised **rhythmic schema**: the Rhythm of Intensity, the Rhythm of Duration, the Rhythm of Timbre, the Rhythm of Pitch, the alliteration of consonants, the assonance of vowels, the exact number of fully pronounced syllables, the average tempo of delivery, etcetera, etcetera.

It should also be noted that each of these innumerable elements is present and active in the mysterious genesis and the mnemonic conservation of every oral proposition. This occurs in varying degrees which only the recording apparatus of experimental phonetics can detect and measure with mathematical precision.” (Jousse 2000:33)

- "They are reproduced in their hundreds - expanded, or shortened sometimes, or framed by differently rhymed propositions transferred from other proverb-types. (...)

The psycho-physiological operation of parallelism plays normally and habitually from balancing to balancing within a **Rhythmic schema**. But it is not unusual for it to influence the **rhythmic schemas** themselves, in which case these **schemas** become themselves parallel, as exemplified in the following **binaries** and **ternaries**:

This smoke from the west,
it is not smoke but coquetry.
This rice being pounded toward the east
is not rice being pounded but a whim.
– The tubers precede the ambiaty:
am I the girlfriend who is not loved
that you should wake me when the sky at the horizon is dark?
– The tubers precede the ambiaty:
you are not the girlfriend who is not loved
and I would wake you when the sky at the horizon is dark?

So active is parallelism in all the human fibres that it tends to balance even whole groups of extant **Binary** or **Ternary** Parallel Propositions in block parallels. It is in such instances in particular that the deep and decisive role of melody, of the modulating tune of these grouped Parallel Propositions, manifests itself. The parallel recitatives thus formed by such instinctive grouping of evenly numbered **Rhythmic schemas** are found on the lips of improvisers the world over.” (Jousse 2000:36-37)

- “A single Propositional Geste will thus trigger one or two others which, physiologically and semantically, will balance with the first. These two or three physiological and semantic balancings will form a living, dancing, logical unit, a kind of **Binary** or **Ternary Rhythmic schema**, the influence of which will be apparent universally, manifesting even in our current literary and pedagogical problems.

Thus we find the following gestual **Binaries** or **Ternaries**, balancing Propositional Geste with Propositional Geste:

Binary:

(The) Shuffling one — hitting — (the) Suckling one,
(the) Suckling one — stroking — (the) Shuffling one.

Ternary:

(The) Flying one — eating — (the) Blowing one,
(the) Swimming one — drinking — (the) Flowing one,
(the) Crawling one — fleeing — (the) Burning one.

which become, when translated into our algebrised modern style:

The Old Man hits the Infant,
The Infant strokes the Old Man.

The Bird eats the Wind,
The Fish drinks the Water
The Snake flees the Fire.

(Jousse 2000:76)

- **The Typical Rhythmic Schemas and the Propositional Clichés**

In general, two parallel **Rhythmic Schemas** balance one after the other in the same Improvisation, as in the examples given above. However, any Rhythmic Schema, that has made a Propositional Geste dance on the laryngo-buccal muscles of an Improviser or a Reciter, acquires, as a result of this, a tendency to dance again.

The Propositional Geste can be both identical and analogous, and can profile itself in the human compound of the Improviser, where it tries to express itself on the laryngo-buccal muscles. In this way, and by operating the law of automatism and by way of least effort, the Propositional Geste searches for its definite form, which it will amplify as it dances to the Verbal and Rhythmic Schema that comes most spontaneously.

This same psycho-physiological phenomenon of gestual stereotyping will re-occur for all the various and numerous Propositional Gestes that will be necessary for the interactional communication of the individual in a specific ethnic milieu.

In this way, over the course of centuries, a certain number of clichéd Propositional Gestes, which dance on the laryngo-buccal muscles according to typical Rhythmic Schemas, develop in relatively restricted numbers. The same Propositions - semi-instructed and semi-voluntarily developed - are found on the lips of everyone.

The Improvisation and Memorisation of rhythmic oral compositions are greatly facilitated by this linguistic phenomenon which we encounter in all Oral-style ethnic milieux. Milman Parry (in L'Épithète traditionnelle

Without mnemotechnical devices,
there would be no Didactics.

bab. Erubin 54b

The number of these traditional and stereotyped Recitations increases naturally on the lips of the Reciter with the years of continuously developing memorisation. Whence the reverential respect which surrounds the Science and the Wisdom of the Elders - the Ancients - in all Oral-style milieux.

Whoever has heard much
must have retained much.

The main function of the Ancients is to keep safe - in oral form - the fullness of the rhythmic Grace and Truth, the justness of the traditional Instruction, the perfection of the Knowledge, and the totality of the Wisdom:

No-one is truly Ancient
if he is not truly a Sage

bab. Kiddushin 32b

All the Young, all the Small, all the Poor in Knowledge must receive of this fullness:

No-one is truly a Poor Person
if he is not Poor in Knowledge.

bab. Nedarim 41a

He is not comparable
who learns all alone
to him who learns from a Rabbi

bab. Ketubot 111a

Whoever would know both the Miqrâ and the Mishnâh
and would not have learnt from a Rabbi,
he would be an ignoramus.

bab. Berakot 47b

In Israel, no new Reciter could be accepted and listened to in public if he was not “sent”, if he did not “come” in the name of a Rabbi - in the name of his Instructor - of his “Abba from the earth”, of whom he was the intellectual “Son”.

He was his Apprehender
and he drank from his Water.

Abot of Rabbi Norton XVIII

For long and laborious years, balancing mnemonically from right to left or from front to back, “he took upon him the Yoke of the Realm (or of Regulation) of the Heavens, and “he” lifted the (rhythmic) Burden” of the traditionally psalmodied Recitation.” (Jousse 2000b:23-26)

- “This explains why these **Rhythmic schemas** occur in all ethnic milieux: they are ready-made didactic instruments.” (Jousse 2000:282)
- “In the full etymological sense of the word, these are ‘texts’ or, in other words, structural ‘webs’ of formulae which have been traditional as a result of unceasing memorisations and recitations for a greater or lesser extent of time. They are also ‘fluid’ in the sense that any one formula from a formulaic recitational whole can either be replaced by another formula of approximate *equivalence*, or be omitted, or, on the contrary, even be emphasised by one or several other formulae, etc. For example, the second formula of the following formulaic **binary** recitative can be recited with any one of these equivalences:

And he saw him	and he fell to his face
And he saw him	and he fell at his feet
And he saw him	and he fell to his knees
And he saw him	and he fell to the ground

Or the formulaic **binary** structure could be transformed into an equally formulaic **ternary** recitative by the recitational adjunction of a new formula.

And he saw him
and he ran towards him
and he fell to his face.

Thus the formulaic details within the structures of the same recitational whole can vary in a ‘fluid’ way, not only from reciter to reciter, but also, for the same reciter, from day to day.” (Jousse 2000:334-335)
See also Jousse 2000: 21, 39, 96, 188, 256-258, 279, 282, 482, inter alia. See also Jousse 2000b:28, inter alia.

□ Rhythmism

[balance] [Mnemonic laws] [Rhythmo-energetism: Rhythmo-explosism - Rhythmo-vocalism] [triphasism]

Jousse identifies '**Rhythmism**' as one of the four Mnemonic Laws of the Anthropology of Geste and Rhythm, the others being Mimism, Bilateralism and Formulism.

*"Human **Rhythmism** comes into action simultaneously with Mimism. (...) Mimism and **Rhythmism**, however, always come into play, constantly and intelligently, interdependently and simultaneously. **Rhythmism** is the life force which, of necessity, distributes and sequences Mimism."* (Jousse 2000:116) *"**Rhythmism** propels Mimism dynamically. Mimism and **Rhythmism** will always play in constant and intelligent interdependence."* (Jousse 2000:175) *"The universal law of **Rhythmism** can be analysed in its three principal manifestations which are **Rhythmo-mimism**, **Rhythmo-energetism** and **Rhythmo-melodism**."* (Jousse 2000:110)

Examples of Usage

- "This global **Rhythmism** of Intensity and Duration is what propels the tenacious Mimodramas of the Global Style. We see this **Rhythm** of Intensity and Duration manifest in the play of the spontaneous child; we note it in peoples of traditional gestual expression, and we have seen it at play in the **Rhythmo**-pedagogy of the great Palestinian Nabis." (Jousse 2000:179)
- "This is the great anthropological Law of the *Parallelism* of Propositional Gestes, the influence and presence of which are universal, but particularly intelligible in the following activities:
in the alternating balancings of what we call 'popular dances', those purely gymnastic shadows of thought, which are the minimally recognisable residue of ancient propositional and pedagogic **Rhythmo**-mimisms. Only the profound physiology of these corporeal balancings has enabled them to survive centuries of degradation, and the progressive degeneration of the Propositional **Rhythmo**-mimisms. The propositional element has accounted for the supreme greatness of these gestes. While animals dance gymnastically, Man alone has Propositional **Rhythmo**-mimisms. Man alone has the mysterious privilege of 'propositioning' his gestes. Proposition is the miracle of human Life." (Jousse 2000:90)
- "We have seen Cosmological Tri-phasicism evolving into Anthropological Tri-phasicism by reverberating mimismologically directly out of the Cosmos into the Anthropos.
Whether this Anthropological Tri-phasicism is Mimismo-kinetic or Mimismo-phonetic depends on which specific sense organ is brought into play or re-play by Mimism. At both the cosmological and anthropological levels, this cyclical process is constantly, dynamically and energetically tri-phasic. In other words, it is **rhythmically** energised: it is **Rhythmo**-energetism.
This Anthropological **Rhythmo**-energetic Tri-phasicism finds its expression in a variety of ways which are always dynamically imbricated. I will now endeavour to delineate and clarify these diverse aspects fully and vigorously, in the form of traditional, global and oral Pearl-Lessons, namely as **Rhythmo**-explosism and **Rhythmo**-vocalism." (Jousse 2000:174)
- "Mimismo-phonetism enriched itself with the parallel elements of Timbre and Pitch before superseding Mimismo-cinetism. The re-play of each of these two sounded elements brought a new force to the *living crystallisation of the Pearl-Lessons*: the **Rhythm** of Timbre and the **Rhythm** of Pitch. These two new **rhythms**, of Timbre and Pitch, by fusing dynamically with the two primordial **Rhythms** of Intensity and Duration, developed what was to constitute the most powerful and intelligent contributing element to Memory in the Oral-style tradition: **Rhythmo**-melodism.

In spite of, and against all algebroising, this **Rhythmo**-melodism, by virtue of the invincible Law of *Concrete Mimism*, remains and is recreated as 'Semantico-melodism'. In order to study this

anthropological phenomenon, I will consider the extraordinary role accorded to the reciting throat in the Palestinian ethnic milieu, my primary focus, because it is now familiar to me." (Jousse 2000:189)
See also Jousse 2000:110-213, inter alia.

□ **rhythm-catechism - rhythm-catechisation - Rhythm-catechistics - rhythm-catechetical**

[memory] [mishnâh] [Pedagogy] [rhythm] [Rhythmism] [writing]

Rhythm-catechism is the process of teaching and learning by memorising, with the aid of rhythm but without writing. This is not the mind-numbing process dubbed 'rote-learning'. Rhythm-catechism is a dynamic and vital process of intussusception.

- *rhythm-catechism* = teaching and learning rhythmically
- *rhythm-catechisation* = the process of teaching and learning rhythmically
- *rhythm-catechistics* = the study of teaching and learning rhythmically
- *rhythm-catechetical* = having the quality of teaching and learning rhythmically

Examples of Usage

- "The psalmodied **Rhythm-catechisation** which was traditionally formulaic and bilaterally balanced, and which immediately conquered the global memory of the 'auditioners' and turned them simultaneously into 'learners by heart' is a practice lost in the mists of time: instead human and living memorisation is henceforth replaced by stenotype, or automatic recordings on indifferent and inert tape-recorders." (Jousse 2000:552)
- For example:

	<i>a</i>	
	He is not comparable	
<i>b</i>		<i>c</i>
he who repeats his lesson for the hundreth time		to him who repeats his lesson for the hundred and first time

(Jousse 2000:462)

- "I cannot repeat too often that all this was not made to remain in writing, but to be mishnaised, this is to say **rhythm-catechized**, and driven into the muscles of those who were to go and conquer the world.
 What is there at the bottom of this immense **Rhythm-catechisation**? The great liberating balancing which saves men and which could still rejuvenate our agonizing civilisations, if only it were understood in its anthropological and pedagogical depth." (Jousse 2000:320)
- "My *reception* of the formulas is essentially by memorisation (I use *receiving* here in the sense of the Aramaic technical geste of receiving, namely QBL – a gestual root which is omnipresent in these **Rhythm-catechistics**). In the Palestinian context, memorisation implies intelligent and intellectual understanding." (Jousse 2000:474)
- "While the Druid instructors were handing on their lessons in this very '**rhythm-catechetical form**' in ancient Gaul, the *Abbâs* or *Rabbis* or *Mâris* were simultaneously 'traditioning' their lessons to their *Berâs* or *Talmid* or *Abdâs* under the very same form, in Palestine. In our bookish language, the word '**catechism**' proves to be the most exact translation of the pedagogical term 'Mishnâh' or 'oral-repetition-like-an-echo'.

The *Abbâs* or *Rabbis* or *Mâris* were mishnaïsts, **catechists**, and more specifically, **rhythm-catechists**. I analysed their traditional pedagogical method anthropologically in *Les Rabbis d'Israël*." (Jousse 2000:217)

- “In the Synoptic Gospels, Iéshoua’s **rhythmo-catechetical** lessons appear in a style that differs from that in the Johannine Gospel. This is as it should be, because they pertain to two different genres: the Elementary **Rhythmo-catechism** and the Superior **Rhythmo-catechism**. Besides, even within the limits of the Synoptic Gospels, one could be thoroughly astonished to find two different styles, one for the parables and another for the little apocalypse, referred to as synoptic. This astonishment simply demonstrates that one is unaware of the existence of two different genres which are already well known in their traditional formulations: the parabolic genre and the apocalyptic genre. Now these two **rhythmo-catechetical** genres could very well have been utilized by the same **Rhythmo-catechist**.” (Jousse 2000:386)

See also Jousse 2000:364-365, *inter alia*.

□ **rhythmo-energetism: rhythmo-explosism - rhythms of Intensity and Duration; rhythmo-vocalism - rhythms of Pitch and Timbre**

[dynamo-genesis] [Oral Style] [performance] [rhythm] [Tri-phasism]

*“This Anthropological **Rhythmo-energetic** Tri-phasism finds its expression in a variety of ways which are always dynamically imbricated. I will now endeavour to delineate and clarify these diverse aspects fully and vigorously, in the form of traditional, global and oral Pearl-Lessons, namely as **Rhythmo-explosism** and **Rhythmo-vocalism**.” (Jousse 2000:174)*

- ***Rhythmo-explosism** is manifest as the Rhythms of Duration and Intensity, which mark the pace and emphasis in performance.*
- ***Rhythmo-vocalism** is manifest as the Rhythms of Pitch and Timbre, which mark the modulation of vocal inflection and timbre in performance*

Examples of Usage

- “The Anthropos is a ‘condenser of energy’, of living and intelligent energy. That is why this energy is neither static nor vacant, but dynamic and mimismologically tri-phased in its Interaction.

The energy expended along the course of each of these phases of the interaction will be unequal: what I have called *energetic explosions*.

Rhythmo-explosism which is intensity

The Mimeme of the *Acting One* will develop, so to speak, in three stages which I have called the *inchoative* stage, the *explosive* stage and the *degressive* stage. The same principle obtains for the Mimeme of the *action on* and the Mimeme of the *acted upon*.

Thus we witness in each one of these interactions, as much through Mimismo-kinetism as through Mimismo-phonetism, the energetic explosions which make up **Rhythmo-explosism**, the **Rhythm of Intensity**, the form of **Rhythm** which is basic and constant. In this **Rhythmo-explosism**, a Mimeme starts, explodes and vanishes, even as another Mimeme starts, in turn, exploding and vanishing, whilst, in turn starting another Mimeme which explodes and vanishes. And so on, indefinitely. This ‘flux’ or ‘rhythm’ of energetic explosions is perpetually, and tyrannically, imposed on the anthropos, from the first unconscious or conscious intussusception to the last unconscious or conscious replay, to be finally buried in that mysterious immobility called death. The metaphysical anthropos could say: ‘I have rhythm, therefore I am’.

Global Mimism cannot escape this essential and inevitable rhythm, this ‘**Rhythm of Intensity**’. This energetic explosion develops over time, creating a second rhythm, *derived from the first* one, which is the ‘**Rhythm of Duration**’. We constantly rediscover, from one or another anthropological angle, all the great metaphysical issues.

Globally, **Rhythm** is primarily expressed in **intensity**, and secondarily in duration: the greater the explosion, the longer its duration, except when there is a quick jolt. The stages of **intensity** in each phase have, indeed, a *tendency* to outlast the two weak stages, which are the inchoate stage and the regressive stage.

This global **Rhythmism of Intensity and Duration** is what propels the tenacious Mimodramas of the Global Style. We see this **Rhythm of Intensity and Duration** manifest in the play of the spontaneous child; we note it in peoples of traditional gestual expression, and we have seen it at play in the Rhythmo-pedagogy of the great Palestinian Nabis. (...)” (Jousse 2000:176-181)

- *"Rhythmo-vocalism*

What is the gift of Laryngo-buccal gestualisation? First it is a geste: in other words, a living mechanism propelled by a living and intelligent energy. This propulsion occurs through an energetic explosion which erupts at biologically even intervals. I have called this, the **Rhythm of Intensity**.

This **Rhythm of Intensity** which explodes at certain stages of the phases of the Propositional Geste tends to make them last a little longer. That is why the **Rhythm of Intensity** is normally twinned with the **Rhythm of Duration**.

But this Laryngo-buccal geste, unlike the Corporeal-manual Geste, is not a silent mechanism: it utters sounds, or better still, sonorous Mimemes at indefinitely varying **pitches**. These sonorous Mimemes therefore add new characteristics to the Laryngo-buccal mechanism: *timbre* and *pitch*.

It will therefore be possible to discover which one of any of the four omnipresent rhythms – of **Intensity, Duration, Timbre or Pitch** – has automatically assumed primacy in any one of our multiple and diverse languages.

I insist on the term *omnipresent rhythms*. Indeed, globally, from the first Anthropos to make a Propositional Laryngo-buccal Geste to the last Anthropos who will utter a Propositional Laryngo-buccal Geste, any Propositional Geste can only imbricate, intimately and indivisibly, the rhythms of **Intensity, Duration, Timbre and Pitch**. No-one can escape this imbrication, but it varies significantly depending on the ethnic milieu.(...)” (Jousse 2000:184-187)

- **rhythmography - rhythmo-typography - rhythmo-typographical**
[graphic abbreviations] [mnemotechnical devices] [Oral Style] [Rhythmo-stylistics]

Jousse advocated that the Oral-style recitatives be scripted in a such a way, termed '*rhythmography*' or '*rhythmo-typography*' - that the characteristics of the style were evident on the page. This included the presentation of the recitatives in rhythmic schemas, *pitgâmâs*, and the indication of graphic abbreviations and mnemotechnical devices.

Examples of Usage

- “That is why, for my presentation of this rhythmo-logical and logico-rhythmic unit and for the study thereof, I must strive to create a **rhythmo-typography** which visually and fully represents the omnipresent and omnipotent bilateralism of the terms. That is what I have tried to do by increasing the incidence and use of this **rhythmo-typography** with its subsequent essay, so as to accustom my readers to it gradually.” (Jousse 2000:591)
- “The living mechanism of the Yoke and the Burden is the spring from which the notion of balance, expressed in *pair-words*, is sourced within the creating human being. Once manifest in memorisation and recitation, the use of balancing and pair words by the whole ethnic milieu made them eternally inseparable – ‘mutually inextricable’. The *individual* developed the *traditional* within himself, in the same way that logic developed out of rhythm.

These simultaneously rhythmical and logical balancings and liftings of Palestinian pair-words were highlighted by the corporeally balanced Rhythmo-melody of the reciter. Such highlighting is almost

training is also required, which comes, as a matter of course, from the handing on of living mechanisms among illiterate peasants to be embedded deep in the living Memory.” (Jousse 2000:272)

- “There is a permanent balancing with the predominance of eight syllables per balancing, in spite of the **typography** of the verses. Psychologists have established, in their laboratory experiments, that our organism naturally conforms to the octosyllable. Outside the experimental laboratory, when I enter the ethnic laboratory, I am surprised to note, in a very great number of past and present civilisations, the dominant use of the octosyllable. This is because the octosyllable shapes the thought in such a way that the resultant phrase can be spoken in one breath.

This phenomenon should be highlighted by the **typography**, for there is no doubt that the material and **typographical** presentation plays a critical role in our correct understanding of the Laws of Human Stylistics. These octosyllabic balancings are generally printed one beneath the other. The narrowness of the pages in our books could be the cause of this. But this type of printing is at odds with the physiological source of the balancing. We are in fact dealing with a double balancing which often has leonine rhymes, as in Aramaic.” (Jousse 2000:286)

□ **rhythmo-melodism: Rhythmo-melody (Modelling) - Rhythmo-melodism (Guiding) - Rhythmo-melodism (Rememorating)**

[memory] [memory-aid] [Oral Style]

*When Jousse identified the combined roles of **rhythm** and **melody** in the support of memory, he added the one missing piece of the puzzle - **rhythmo-melody** - and the Anthropology of Geste and Rhythm fell into place. **Rhythmo-melodism** operates in three ways*

*1. **Modeling rhythmo-melodism:** The **rhythmo-melody** is traditionally preformed or **modelled**: a variety of **rhythmo-melodic** patterns are available, such as the structure of traditional rules and injunctions: ‘single/double binary/ternary rhythmic schema (Rhythm) with circumflex inflection (melody)’, e.g. proverbs in any language follow the same **rhythmo-melodic** pattern:*

*2. **Guiding rhythmo-melodism:** The traditionally preformed **rhythmo-melodism** provides a structure for the composition of new rhythmic schemas viz. ‘the new wine in old bottles’.*

*3. **Rememorising rhythmo-melodism:** The traditionally performed **rhythmo-melodism** revivifies the forgotten rhythmic schemas: the **rhythmo-melody** provides a conduit for the memory of the words that accompany the **rhythmo-melody**. ‘We hum a melody and the words come back to us.’*

Examples of Usage

- “I started to go to pre-primary school when I was between four and five years old. I had not yet learned to read and write, but I already knew a great many things by heart which I had learned through **melody** and chant. These influences are evident in my pedagogic system. True psychology or anthropology consists of self-knowledge and self-development, in a more organised form than is evident in everyday life, but that does not alter the basic constituents ...” (Jousse 2000:18)
- “From the outset, I need to emphasise that the question of **melody** and **rhythm** of the oral propositions is crucial.” (Jousse 2000:33)
- “The conservation and recall of verbal material through memorisation is facilitated enormously by **rhythm**, **melody**, and word and sound association: this phenomenon was noted long before it was proved scientifically by learned tests in our modern day experimental psychology laboratories.” (Jousse 2000:38-39)

- "If we encounter **Rhythmic Schemas** in them, it is because all these recitations have to be retained scrupulously by heart, and the **rhythms, melodies**, etc. are considerable aids to memorisation." (Jousse 2000:41)
- "By degrees, the structures and **melodies** of the language will be developed and **modelled** by the mechanisms of traditional **Rhythmo-pedagogic Oral Style**. The original and authentic **melodies** of all languages surge from their own depths in this way.
While language is a living and changing thing, **melody**, without being immutable, has greater **rhythmic** stability. The secular performance of **melodies** sometimes results in the imposition of fixed archaic **rhythms**, which ironically distort new propositional **rhythms** which they should be reinforcing. For example, if we analyse the phonetics of our popular songs, those precious residues of our ancient Oral Style, we will find that the **Rhythm** of Intensity of the **melodies** rarely coincide with the **Rhythm** of Intensity of the words. The phonetic evolution of our language is the cause of this." (Jousse 2000:96-97)
- "A born Mimer, a born Drawer, the child is also, like our young child from Sarthe, a born **Rhythm-improviser**. Whether he re-plays the sound of things in unfailingly parallel, melodious onomatopoeia, or whether he comments on the balanced gestes of his **Rhythmo-mimisms** in his own French Oral Style, he is consistently **rhythmic** and melodious. In order to preserve the **rhythm-melodious** re-plays from our Oral Style subtly and promote them pedagogically, let us capture the short rhythm-melodious phrases such as survive in our popular songs. But let us, simultaneously and carefully, rectify the words of these songs so that the verbal and **melodic rhythms** coincide.

The intimate **rhythmisation** of the Child by the *exact* and **melodic rhythm** of his language, irradiated in his **Rhythmo-mimismical** geste, should be the primary concern of our educators. The harmonious Greeks understood this, and therefore made their children **Rhythmo-mime** the dactylic Oral Style of Homer **melodically**. Let us, likewise, base all initiation to music on the **rhythm** of that language from which, historically, the music has sprung. The real problems arise when we teach the child prematurely how he is going to read, write and play empty sounds. The young human being needs, simultaneously, to disassociate pure music from the word and anthropologically **Rhythmo-mime** and -**melodise** meaning, in the same slow transitions that were no doubt necessary for young humanity engaged in a similar process.

Once he has mastered the complex and living lyre of his own body, the Child will master, playfully, the most algebrised techniques of our inert musical instruments. His musical hand will make all things musical." (Jousse 2000:97-98)

- "**The intellectual Rhythmo-melody of language**
What we are encountering here is a virginal, a scientifically as yet untouched, world. I repeat: 'scientifically untouched', for I will have to defend myself repeatedly against superficial amateurs who will want to create art by reproducing artificially what is natural and true and therefore beautiful: the intellectual **Rhythmo-melody** of language.
Man is only really man when he thinks and understands his speech. That is why, anthropologically, all kinds of human speech tend to be an indivisible complexity of *Verbo-rhythmo-melodism*. At first there is the potential for understanding through words. We become conscious through meaning. Once the realisation of consciousness has been properly achieved, the living and intelligent mechanism will play **rhythmically**: what blooms thereafter, as the scent from its flower, are both **Semantico-melodism** and **Rhythmo-semantism**." (Jousse 2000:91)

See also Jousse 2000: 16, 33, 35, 36, 40, 86, 87, 91-92, 93, 94, 105, 110, 162, 166, 184, 185, 186-187, 189, 190-197, 201-213, *inter alia*.

□ **rhythmo-mime(r)(s) - rhythmo-miming - rhythmo-mimism**
[mimism] [rhythm] [rhythmism]

*Jousse identifies the capacity of the anthropos to **mimism** the **rhythms** of the universe voluntarily and involuntarily, as a means of learning, understanding, memorising and expressing*

Examples of Usage

- “Do not be surprised to hear me say: “In the beginning was the **rhythmo-mimical** geste”, for all the evidence in the beginning points to that perception.” (Jousse 2000:18)
- “The Cosmos thus presents itself to the **rhythmo-miming** Anthropos as an immensely intricate interlacing of unconscious and **rhythmically** Tri-phasal Interactional Gestes which he, the Anthropos, will be able to receive, to re-play, and to *sequence* consciously.” (Jousse 2000:113)
- “At the innermost point of our self-knowledge, we are, inescapably, **Rhythmo-mimers**. We are beings who oscillate whilst carrying the world. Just like the giant in the fable, we are crushed under the weight of what has been bestowed upon us, and like magnificent pillagers, we go out into life carrying the spoils of what is Real with our whole bodies.” (Jousse 2000:253)
- “The intimate **rhythmisation** of the Child by the *exact* and melodic **rhythm** of his language, irradiated in his **Rhythmo-mimismical** geste, should be the primary concern of our educators. The harmonious Greeks understood this, and therefore made their children **Rhythmo-mime** the dactylic Oral Style of Homer melodically. Let us, likewise, base all initiation to music on the **rhythm** of that language from which, historically, the music has sprung. The real problems arise when we teach the child prematurely how he is going to read, write and play empty sounds. The young human being needs, simultaneously, to disassociate pure music from the word and anthropologically **Rhythmo-mime** and -melodise meaning, in the same slow transitions that were no doubt necessary for young humanity engaged in a similar process.” (Jousse 2000:97)
- “Let us look around the world at places to which we have not yet brought our alphabet, but which we can explore with our objectively receptive cinematographs. There we will come across these interactional ‘**Rhythmo-mimers**’ who re-play their universe through all their global fibres, and balance it according to the bilateralism of a normally equilibrated human being.

The statuary of these peoples is more or less non-existent because their fluid and flowing plasticity serves them as a living expression. To what purpose would they turn into statues that which they possess in full body, constantly, with richness and fluidity?

Peoples at the stage of gestual expression, practice spontaneously that which our classical studies present as the ideal Greek beauty. We highlight vanished civilisations without thinking that extant civilisations could teach us far more about the original Anthropos.

In-depth study of these milieux will show us that man is the ‘semiological animal’ *par excellence*. His primordial language is a ‘meaningful gesticulation’. The Anthropos is a maker of signs which communicate an ‘intelligised’ attitude.” (Jousse 2000:137)

- “To understand it, we would need to create a sort of gestual semantics, in the same way as we have a linguistic semantics. But instead of placing the problem of living thought into the whole body, we enter into these Hebrew and Aramaean texts with our written philology. It is absolutely imperative for us to study the Anthropology of Geste and **Rhythm** and to enter into its concrete reality before we venture to make a home in the ethnic languages.

Then we see the great mechanics of the *Insufflation* appear. And we see the Breath of the All-Mighty giving life to the modelled earth:

And the Adâm-anthropos became a living throat.

As we see, by the Breath of his Word: “He spoke, and things held”. The great creating Breath! The Nabis are ‘under the Breath’, whence the visions and the revelations ...

And these men were all thought of as being ‘breathed’ by the Invisible One, whether they were modellers or sculptors or **Rhythmo-mimers** at the stage of global expression, or whether they were only reciters at the time when oral language became dominant. They were breathed by a mysterious Breath which drove them to act and to express.” (Jousse 2000:142)

See also Jousse 2000: 291, 409, 452-453, inter alia.

□ **rhythmo-mnemonic**

[memory] [rhythm]

*Jousse identified the interdependence of memory and rhythm in gestual-visual/oral-aural rhythmic performance. (The term **rhythmo-mnemonic** does not appear in Jousse 1990 or Jousse 2000.)*

Example of reference

- “Thus, in Amharic, “the word *zafan* means both dance and song. It takes its origin from the verb (...) whose proper meaning is “swaying the head or body in time to a beat”. These movements are sometimes accompanied by [or (bearing in mind the physiological laws of rhythm which children, when they recite, instinctively observe by swaying rhythmically, as is well-known) these movements are the *spontaneous* accompaniment of] a recitation or chant; hence, by extension, the word *zafan* is applied to certain kinds of songs and [rhythmic] compositions” (...). This gesture of “balancing” rhythmically, while reciting is universal, because physiologically determined. “The Syrian children of Jaffa” provide a living example hereof, as observed by Mgr. Landrieux: “There could be no greater contrast than that between our schools and an oriental school. Among us, in a well-run class one must be able “to hear a pin drop”. But here education employs another method [which is, quite simply, the method of “*sequere naturam*”], and one could scarcely find anything noisier and more *full of movement* than a class “at work”. This is because all these youngsters *sway violently backwards and forwards*, each shouting out his lesson without worrying about his neighbour. Wanting to honour me the teacher had his best pupils come forward in the middle of this uproar and recite a few pages of the Koran with the same cries *and contortions* of the body” (...).” (Jousse 1990:62)

□ **Roman catechism - Roman Qehillâ-Ekklesia**

[Counting-necklace] [Kenishtâh] [Kephâ] [Markos] [Metourgemân-Sunergos]

The Roman catechism was Kephâ's later catechism to the Romans encoded and scripted by the Metourgemân-Sunergos, Markos, i.e. the Gospel attributed to Mark.

Examples of Usage

- “On the other hand, two thousand years later we still remember, in living, global geste, in reciting, oral geste, the coming, in a neighbouring cave, of another Liberator who did more than merely liberate Palestine from the yoke of the Romans; he, a Galilean Paysan, sent another Galilean Paysan right into the very city of Rome. And this paysan, Kêphâ, settled himself in the dust of the Roman empire to build and to teach the living and lasting **Roman Qehillâ-Ekklesia** there. Truly, when such paysans put their hands in the dust, the result is victory and life.” (Jousse 2000:396)
- “When Kêphâ, the rather hesitant paysan-fisherman, was confronted by the little ‘Parisienne’ of the High Priest’s house at Jerusalem, speaking Aramaic with her Judean accent, he first appeared to us mumbling Aramaic with his rough Galilean accent, filled with gutturals and aspirates. Even though he was the same person whom we later knew as Petros, at that earlier stage, Kêphâ was pitifully equipped to venture forth to conquer **Roman** citizens in the city of the Caesars, whose legionnaires were heavily tramping the territory of his native Galilee under foot.” (Jousse 2000:417)

□ Rosary

[Counting-necklace] [memory] [memory-aid] [Oral Style] [Sêder-Sêfer]

Jousse uses the term 'rosary' as an alternative for a Counting-necklace.

Examples of Usage

- “Moreover, each *guslar* develops his own personal genre: one specialises in the history of Marko, another sings the praises of the heyduck. In addition, everyone creates a sort of personal oral and mnemotechnical catalogue: the individual arranges his ‘provision’ of clichés in a manner of a litany or of a didactic **rosary**, comprising the opening recitatives of the various recitations.” (Jousse 2000:39)
- “An exegete, filled with artistic innuendo and sarcastic condescension, once challenged me: “Jesus was not making music when he gave his sermon on the mount.” Of course not, neither music nor sermon. There was simply a young paysan-Rabbi who was recounting, and re-counting, his pearls-of-learning, according to the crystallising anthropological and ethnic rhythms of his country, Galilee. And his Apprehenders faithfully received this teaching in order to wrap it, as a living **rosary** of pearls-of-learning, around their reciting throats in order to transmit it, alive and vivifying. That is why I follow the law of the interactionally miming anthropos – the mimer of what is interactionally real – well aware that Algebroisis is necrosis, and that death has no rhythm.” (Jousse 2000:207)
- “To claim that this is an ‘Oral Style’ is to speak of a spontaneous tendency to balance what was measured or counted. This is why I refer to *the Sôferim* or Counters, who would automatically have accounted for even the smallest of elements in the recitations: they would have counted the short propositional ensembles which made up the ‘Ethnic Formula’ and even all the possible variations of a vowel which gave a different meaning to the Formula. They would have counted the ‘Balancings’. They would have counted the ‘Recitatives’ or ensembles of balancings. At the same time they would have counted a characteristic number of Recitatives in one and the same ‘Recitation’, and a characteristic number of recitations in a *Sêder-Sêfer* or ‘Counting-Rosary of Pearl-Lessons’.” (Jousse 2000:265)
- “These people of the Greek Written-style milieux were not well-versed in the ways of rapid, vast and sure oral memorisation, of which the Palestinians made light. This is still the case with the Arabs even today, as well as in many other Oral-style milieux, which ethnographers compete with each other to reveal to us. In our present texts, we have evidence of those early transitory and unsatisfactory attempts to adapt to purely oral memorisation. Invaluable psychological ‘organs-of-witness’ appear in the form of the repeated transpositions of formulae out of their mnemotechnically traditional position within a Recitative. The most opportunely important Recitatives from the oral Hellenist encodings, which acted as memory-aids for the new catechists, formed in the exclusively Greek milieux. These instances of putting into Greek script, carried out by the hands of the Aramaeo-Hellenistic Targumists, Kêphâ, Mattaï, Shâouï and Iohânân, almost always conserved the ‘recitational series’ of the original mnemotechnic **rosary**. It was natural to expect that they would be executed with the various, but usual, Graphic Abbreviations customary to the Palestinian putting-into-writing; abbreviation by the omission of words or propositions, abbreviation by condensation of two or more formulae into one only, thus forming a summary, etc.” (Jousse 2000:341-342)
- “... one needs only remember the pedagogic Recitatives of the Palestinian Rabbi Resh Laqish (*Taanith*, 8 a) to realise their importance:

Recitative 0

If you see an Apprehender by heart
for whom his apprehending by heart is as hard as iron
It is because he has not put his Mishnâisation-catechisations
in a sêder, or a **rosary**-counter.

Recitative 1

Resh Laqish repeated in Sêder or **rosary**-counter
his Mishnâisation-catechisations forty times
Corresponding to the forty days
during which the Tôrâh was given
And only then,
did he go before Rabbi Iohânân.

Recitative 2

Rabbi Addâbar Abbahed repeated in Sêder or **rosary**-counter
his Mishnâisation-catechisations twenty-four times
Corresponding to the twenty-four Sêfers
of the Tôrâh, the Nabis and the Ketoûbim
And only then,
did he go before Rabâ."

We must always perceive that this embedding of the Sêder in the reciter was being played via a mnemonic and mnemotechnic **rosary**-counter, which indefatigably and admirably balanced all his countings. It was possible to structure an immense apocalypse bilaterally, as a simple or as a doubly bilateralised proverb, through the medium of other, smaller, structures which would however always be doubly bilateralised. In fact, it was implied by the untranslatable polysemantism of the Palestinian technical term, that the berâs or *benayyâ* were indeed, simultaneously, 'built', 'constructed' and 'instructed' by the abbâ-father of the family. All their expressive, corporeal and oral gestes were bilaterally imbricated as living bricks, following the millennia-old architectural model:" (Jousse 2000:510)

- **Rouhâh - Roûhâ de Qoûdshâ - Breath of Life/ Truth - Paraqlîtâ - Spirit - spirituality - soul - Nefesh - Nafshâ-throat - throat - reciting throat - 'breathing-breath of the throat' - mouth - lips**

[Abba-insufflation] [soul]

Jousse identifies

- the **throat** as the passage by which all human physiological nourishment - breath, food, drink - passes into the human being to constitute the indivisible complexus of psycho-physiological geste;
- the '**Breath of Life**' - **Roûhâ de Qoûdshâ** - as a central feature of the Anthropology of Geste and Rhythm - that which
 - energises the creation,
 - emerges from the '**reciting throat**' to rhythm and balance all psycho-physiological impression and expression in the Celestial-Human and Human-Human interactions,
 - as the '**breathing-breath of the throat**' - the **Nafshâ-throat** - marks the beginning and end of life,
 - as the '**breathing-breath of the throat**' - the **Nafshâ-throat** - transforms into 'spirit', constitutes 'spirituality' and therefore the immortal being - the 'soul'.

Examples of Usage

- "Then we see the great mechanics of the *Insufflation* appear. And we see the **Breath** of the All-Mighty giving life to the modelled earth:

And the Adâm-anthropos became a living **throat**.

As we see, by the **Breath** of his Word: "He spoke, and things held". The great creating **Breath!** The Nabis are 'under the **Breath**', whence the visions and the revelations ...

And these men were all thought of as being '**breathed**' by the Invisible One, whether they were modellers or sculptors or Rhythmo-mimers at the stage of global expression, or whether they were only reciters at the time when oral language became dominant. They were **breathed** by a mysterious **Breath** which drove them to act and to express." (Jousse 2000:142)

- "It is the Speaker who, dare I say, 'causes' and 'speaks' the world – *cause le monde* in its French conversational and causal senses. The Creation is a divine 'causing'. So beautiful is this semantic discovery that even today the purest of metaphysicians can do no more than repeat this expression in their works on the Trinity. Under the cover of Latin words, they continue to handle the concept of the *Abbâ*, the concept of the *Berâ*, and the concept of the *Roûhâ*, which is expressed holistically in the geste of the Cross." (Jousse 2000:147)
- "'A breath of life.' Through irradiation the nose will make the **throat** live; it becomes a **breathing** and eating **throat**. And following **breathing** and eating, it becomes **reciting**." (Jousse 2000:594)
- "Of those balanced expressions which we translate as '**breath** of the nostrils' and '**breath** of the **throat**', we can draw the following anthropological figure: we have the *roûhâ*-**breath** of the nostrils and we have the *nâfshâ*-**breath** of the **throat**. The nasal **breath** and the **breath** of the **throat**, operating together in the back of the **throat**, explain the well-known phrase of Shâouîl of Giscala, (in its Latin encoding): *Usque ad divisionem animae et spiritus*, which theologians repeatedly translate with a variety of analogous applications, such as: "Up unto the division of the soul and the **spirit**." So it is that we are told what is 'pneumatic' and what 'psychic'. This has been repeated *ad nauseam*. No-one has ever addressed the real **breath** of the human composite at the point where they meet and divide: the *roûhâ*-**breath** of the nostrils and the *nâfshâ*-**breath** of the **throat**, 'at the division', or the confluence, of the *roûhâ* and the *nâfshâ*, in other words 'there where the division takes place' of the *roûhâ* and the *nâfshâ*." (Jousse 2000:268-269)
- "This Palestinian mechanism of the **breath** shows a truly admirable understanding of the two aspects in man which are primordial, and final: the *breath of the nose* and the *breath of the throat*. We can see this in the new-born baby, and we can see it in the person dying, in the death rattle which is so painful to hear. This death rattle takes place in the **throat**, in the '**breathing**' *nâfshâ*: the **breath** of the **throat** and the **throat** itself. Then there is the other **breath**, the **breath** of the nose which goes through the nostrils when the mouth is closed. That is the last **breath** to be exhaled. I could almost say that that is the true human **breath**. That is why in rural areas, when someone has just died, someone in the family takes a mirror and places it over the nostrils of the dead person. If the mirror remains unclouded, the last **breath** has gone. That is the *roûhâ*, the nasal **breath**." (Jousse 2000:269)
- "This force, which brings about action, is seen by no-one. That is because it is incorporated into the visible world in the same way that **breath** is incorporated into us. When **breath** disappears from our human composite, death follows. Similarly there is a variety of composites throughout the whole of nature. Nothing is dead. Everything contributes to this invisible **breath**. This Acting One, who is invisible in all things except in his actions, is also all-powerful and therefore capable of everything. Nothing is impossible to him. The power of man himself, on the other hand, is limited." (Jousse 2000:138)
- "We could say, in the Palestinian way, that to take away life is to take away the nasal **breath**, the *roûhâ*, from human nostrils, the nasal **breath** which irradiates life into the *nâfshâ*-**throat** and transforms it into a living and speaking *nâfshâ*-**throat**. Encapsulated here is the whole of Palestinian anthropology and the science of living Memory, concretely, analogically and ambiguously embedded in these Pearl-Lessons:

	<i>a</i>	
	The Lessons which I recite to you	
<i>b</i>		<i>c</i>
Breath they are		and Life they are.

We have here, in a synonymic Parallelism, the only explanation which we can possibly give of life. The living have **breath**. The dead no longer have **breath**. The major contribution and innovation of the Anthropology of Geste is to have illuminated this Palestinian mechanism:

In the Beginning was the **Breath**
 In the Beginning was the Geste
 In the Beginning was Life."

(Jousse 2000:172)

- "The incidence of balanced opposition is assured through all eternity: the Creator and the Created, the one who **Breathes** and the one who receives the **Breath**, etc. It is not possible to understand the nature of the *Roûhâ* and the *Nâfshâ* unless one has already experienced, and distinguished between, the geste of the **breath** from the nose and the geste of the **breath** from the **throat**." (Jousse 2000:249)
- "Once his work as repeater of the Abbâ of the Heavens was completed, the Memrâ-Berâ was to return to his Abbâ. The Apprehenders or learners of Berâ-Iéshoua were not to be abandoned without the lessons of the Abbâ and the Berâ. They were to receive another *Paraqlîtâ*, *Roûhâ de Qoûdshâ*, the *Breath of Truth*, who was to be sent by the Berâ from his Abbâ's side, like an echo of the Abbâ and the Berâ.

But for this sending to be accomplished, the Berâ had to have returned to the Abbâ. Traditionally, there are never two **paraqlîtâs** at the same time. They must succeed one another. This is still a case of transposing the visible synagogal mechanism into the invisible world.

	<i>a</i>	
	It is important for you that I should go away	
<i>b</i>		<i>c</i>
For if I do not go away the Paraqlîtâ will not come to you		But if I go away I will send the Paraqlîtâ to you.

John 16,7

(Jousse 2000:413)

- "This is the point of departure for the whole trinitary mechanism: there will be the Abbâ, who engenders, who possesses the Berâ or the Memrâ (so badly translated by us as: the Word). If the 'Word', or *Memrâ*, is the *Berâ*, son of the 'Speaker', then the notion of the Invisible One can be grasped as this natural unit: the *Abbâ*, the *Berâ* and the *Roûhâ* – meaning the Speaker, the Word (*la Parole* or *le Parler*) and the **Breath** which proceeds from each to the other. *Tres in uno* – "three in one". But if you translate *Father*, *Son* and *Holy Spirit*, you are creating a type of hiatus in the extraordinary logic of these fundamental mechanisms." (Jousse 2000:146)
- "Even a word like *spirit*, which is the carrier of the great gestual mechanism of the *Roûhâ*, of the **Breath**, has been turned by us into something ethereal, immaterial. We speak of '**spiritual**' powers, of '**spirituality**'. Where on earth did we get those words from? What is their deep meaning? Of what are they full ... or empty? All these words bear on what we call **spiritual** things from the great theory of the *Insufflation* of the Palestinian milieu." (Jousse 2000:142-143)
- "The practice of learning by heart enabled me to feel in my **mouth**, as I recited, that I was constantly coming across the same formulations. (...) As a small child I was extremely curious about Jesus of Nazareth. What drew me to him was his teaching, which my mother sang to me. I still sense her dear voice, not in my ears, but in my **mouth** and in my **reciting throat**. (...) I was therefore, later, not at all surprised to find that certain ethnic milieux, like the people of Israel, situated the centre of life in the

throat, in the *nēfesh*, and not in the head. To the Semites, the **throat** symbolised the whole psychological essence of the living, thinking man." (Jousse 2000:22)

- "Fortunately, the conformation of the anthropos' respiratory and laryngo-buccal system is such that under the pressure of **breath**, the most diverse sounds can be emitted with a range of intensity, duration, pitch and tone which is almost infinitely variable." (Jousse 2000:86)
- "Each human group has thus, independently of all others, heard and chosen its own perceived characteristic sound of an object or of a geste from among the many sounds emitted. What present-day talking movies are doing should have been done in the past: the meticulous recording of each of men's gestes – of hunters, warriors, pastoralists, agriculturalists, etc. It is from these sounds that gestes sprang forth spontaneously in the **throat**. It is from among these sounds that each particular human grouping came to choose its own characteristic sound." (Jousse 2000:88)
- "An unbalanced sentence feels awkward, hampering not only the **breathing** but the whole organism." (Jousse 2000:294)
- "An utterance without balance not only hinders the speaker's **breathing**, as Flaubert has perceived, but also hinders the organism as a whole." (Jousse 2000:16)
- "With death, the *roûhâ* or nasal breath, the global transcendent cause of anthropological life in the living, **breathing nâfshâ-throat**, is taken away and returns on high whence it came for a time. From then on we are dealing with a dead *nâfshâ* which is not, as it is strangely translated in our present day language, a dead 'soul'. Anthropologically and logically we are dealing with a dead '**throat**', with a breather that no longer breathes, with an eater that no longer eats, and with a speaker that no longer speaks.

Now, the most ordinary common sense tells me that a soul has never breathed, eaten, or spoken. But a '**throat**' is gestually destined to breathe, to eat, and to speak. Almost by fate, what has tricked us into the curious translation of '*nâfshâ*' as 'soul', is the double meaning of '*nâfshâ*': sometimes it can designate the '**breathing-throat**', and sometimes the '**breathing-breath of the throat**'. We understand the 'guttural breath' as 'the soul', by an inconspicuous semantic shift caused by operating only the surface meaning of the Graeco-Latin encoded words. Left to themselves and contextualised in their underlying paysan mimemes, the verbal roots of the Palestinian ethnic milieu would never have led to this falsifying signification. As often happens, the translation has prevented an understanding of the original." (Jousse 2000:391)

- "In the living anthropos, one does not have the body on the one hand, and the **soul** on the other. There is only one 'human composite'. I call this human composite, the anthropos." (Jousse 2000:390)
- "Can psychiatrists be healers of the **soul**, that highly spiritual thing of Graeco-Latin metaphysical origin? Alas, despite their misleading name, psychiatrists can rule over no more than Mimemes and their interactions, over no more than gestes and their imbrications!" (Jousse 2000:127)
- "'Soul' must translate as 'throat' to discover the sense of the Aramaic original." (Jousse 2000:268)
- "Graeco-Latinicists translated this untranslatable *nâfshâ*-throat as *soul* – and this reductive and vague translation 'veiled' the *nâfshâ*-throat from them." (Jousse 2000:193)
- "We find Tri-phasic Interactions such as the following one, which can be translated as:

The heart knows the bitterness of its '**soul**'.

This refers not to the '**soul**', but the '**throat**', the *nâfshâ*-throat. Indeed, one's throat is truly bitter in times of sadness and illness, and it is the heart alone, the Palestinian heart, the organ of memory and intelligence, which knows this." (Jousse 2000:265)

See also Jousse 2000: 19, 142, 160, 190, 268-269, 311, 390-391, 392, 498, 413-415, 529, 563, *inter alia*.

Jousse admired Jean-Pierre Rousselot, experimental phonetician of paysan origins - like Jousse - who demonstrated the processes of living language with the aid of 'smoke-blackened cylinders' - the technologies that could measure vocal inflexion objectively..

- “It seems that our western science is afraid of life. When man and his expression is the subject of study, our western civilization is not interested in the living gestes of man, but only in their dead remains. That is why ethnography, and likewise anthropology, began to work and organise their methods based on dead tools. All the human sciences started off statically, because it is easier to come to terms with a dead and motionless object than with a moving and living being. That is also why historical phonetics focused on inert, printed letters at the outset of its study. We had to wait for a paysan-genius such as **Rousselot** to introduce an astonishing new technique which captured living language at its moment of action from human mouths, instead of inert graphics.

- “From the outset, I need to emphasise that the question of melody and rhythm of the oral propositions is crucial. Ethnographers will render an inestimable service to the sciences of psychology and rhythemics by collecting on discs, or better still on **Rousset** phonetic apparatus, living elements of spontaneous ethnic propositions in large numbers. This will allow the objective, microscopic analysis of all the phonetic elements - so alive and so intricately complex - of each and every balancing of each and every improvised rhythmic schema: the Rhythm of Intensity, the Rhythm of Duration, the Rhythm of Timbre, the Rhythm of Pitch, the alliteration of consonants, the assonance of vowels, the exact number of fully pronounced syllables, the average tempo of delivery, etcetera, etcetera.” (Jousse 2000:33)

- papapapapapapapapa

párapáraparâparáparapá

- “From countless, partially studied factors such as these, arises our understanding of the incessant evolution of laryngo-buccal articulations in the official and provincial languages, resulting in those

cherished dialects and patois which my master, **Jean-Pierre Rousselot** has so brilliantly studied with the help of the recording apparatus of experimental phonetics.” (Jousse 2000:89)

- “We have seen that when **Rousselot** wanted to record identical mechanisms: *papapapapapapapapapapa*, he realised that what he had in fact recorded was *pâpapâpapapâpapapâpapâ*. Despite ourselves, our musculature explodes energetically at certain points, playing the energy through ourselves.” (Jousse 2000:180)
- “These energetic explosions play such a Mimismo-kinetic and Mimismo-phonetic role that it is they who will ensure the survival through the millennia of the various gestually energised element. In the example which I have already given: [*ul-ul-a-t*], it is the energetic explosion from which the French *hurle* (screams) derives. What **Rousselot** identifies as phonetic evolutions depends, to a great extent, on this Mimismo-phonetic and Rhythmo-energetic mechanism.” (Jousse 2000:180)
- “It took a paysan from Charente, **Jean-Pierre Rousselot** to invent experimental phonetics. As a result of studies conducted in the ‘laboratory of the maternal hearth’, **Rousselot** demonstrated in what ways and by how much the child’s speech differs from that of its mother whom it echoes, and that the difference is significant within the course of as little as one generation. This brilliant paysan discovery revealed, experimentally, to me what has henceforth been called the ‘phonetic evolutions of the home language, from one generation to the other’.” (Jousse 2000:193)
- “We have seen the great contribution of our beloved and brilliant **Rousselot** when he challenged the historical philologists: “Language cannot really be studied from dead texts, but must be seized in its living evolution, in living organisms.” That is why experimental Phonetics immediately focused its attention on recording laryngo-buccal movement.” (Jousse 2000:237)

“SSSS”

□ Scholar(s) - scholarship - scholarly - scholastic/s - scholastically [discovery] [research orientation] [research methodology]

Jousse was very clear about what did and did not constitute *scholarship*. In Jousse's view *scholarship* was, *inter alia*:

- collecting data personally by objective 'observation', and where this was not possible, Jousse relied heavily on the testimony of insider sources at first hand so that he could question and verify the data that he collected;
- accessing and explaining the realities as they existed and labelling them precisely, not churning out *scholastic* terms for their own sake;
- not 'inventing' or 'imagining' as a result of using what others had discovered in books and relying on their interpretations of what those realities consisted of;
- not a pen and paper exercise, but an active process that demanded physical as well as intellectual engagement hence the Laboratory of Rhythmo-pedagogics that he established in 1937.

Examples of Usage

- "My **scholarship** has been marked by my obsession about this young Rabbi of Nazareth. All those recitations made me feel, in my mouth, as I recited, that we were dealing with something similar to the holophrastic compositions of Homer, that all those reciters of the Old and New Testaments expressed themselves in 'ethnic' formulas and that we had there something resembling the recitations of the old ladies of Sarthe. These recitations developed my conception of the Oral Style within me. I was therefore, later, not at all surprised to find that certain ethnic milieux, like the people of Israel, situated the centre of life in the throat, in the *néfesh*, and not in the head. To the Semites, the throat symbolised the whole psychological essence of the living, thinking man. The material for my system was readily available. All that remained to be done was to put it in order." (Jousse 2000:22)
- "Nowadays, no scholar can know everything. Modern Sciences are too numerous and too complex. Not even a lifetime would suffice to teach a single one of these sciences which are constantly expanding and perpetually progressing, exhaustively." (Jousse 2000:47)
- "Experimental Psychology is beginning to make contact with ethnology, linguistics and experimental phonetics. At **scholarly** meetings, such as those of the Philosophical Society, Messrs Brunot, Delacroix, Dumas, Janet, Lévy-Bruhl, Mauss, Meillet, Pernot, Piron, Vendryes exchange views on the subject. These specialists draw conclusions on co-operative projects, such as the Masters Course on Language and Thought taught during the last two years at the Sorbonne. It seems that the time has come to try to view certain complex problems in a less restrictive way." (Jousse 2000:54)
- "Within this immense Palestinian arena of Mimodramatics we must discover the mimismological basis of what constitutes our modern algebrose Liturgies, so that these analogical gestes can be explained. The whole of the great mechanism of our Sacrament is fundamentally rooted in this mimodramatic civilisation. In spite of the loss of contact with this surging primordial Life, and in spite of a sclerosis which attempts to become revitalized through aesthetics, our liturgies remain the repositories of the Global and Oral Geste, or better still, of the Global-oral Geste which will become what **scholastics** called the 'Matter' and the 'Form'.

But **scholastics** is not our domain. We are dealing here with neither dogmatic theology nor with exegesis, but only with the Anthropology of Mimism. The focus of earlier exegesis, it has been condescendingly suggested, busied itself only with the gathering of variants providentially scattered

throughout the fields of manuscripts. This is probably inevitable, notwithstanding far better suited methods and appropriate guidance. Nevertheless, it should not be the point of departure. Let us remember that: 'In the Beginning was the Geste' not 'In the Beginning was Philology'. To think that we have only just started to see titles such as: 'Jesus in his time', and 'Jesus in his land, Israel'!" (Jousse 2000:168)

- "One of the great masters of French Psychology, the much lamented Henri Delacroix, Professor at the Sorbonne and Dean of the Faculty of Arts, gave me significant and relevant advice in this regard. It is with particular gratitude that I mention the role he played as intellectual guide in my life of seminal scholarship.

Having heard me expand on my orientation and on the extent of my research, Henri Delacroix said to me: "It seems to me that what you have discovered will compel us to reconsider a number of important scientific problems in an entirely new light. Too new, perhaps, for I fear that you will confuse the old specialists who are peaceably ensconced in their convictions and routines. What you will therefore have to do, is to train an entire generation of young anthropologists to whom you will teach - orally, slowly and progressively - your methods and your vocabulary over many years. Once your future readers are well-trained and sufficiently large in numbers, you will publish your books for them. Then, and only then, will you be understood and followed, because the validity of your insights will be recognised. At times you might even be anticipated. Some people will even use your methods and your terminology in their own books, without quoting you, and that, ironically, will be the seal of your success.'" (Jousse 2000:46)

- "I have been repeating this every year for twenty-five years. During these twenty-five years, I have trained an appreciable number of young scholars. The central problem with which I have challenged them is the same one I have grappled with myself: that of human mechanics." (Jousse 2000:45)
- "Within the discipline of science, the words which inform the labels have been falsely identified. And yet science is not nominalism. 'Churning out' scholastic terms is not authentic practice in science. Everything we teach in our sixth forms will be without foundation, as long as we are out of touch with what is Real." (Jousse 2000:168)

See also Jousse 2000:28, 34, 173, 218, 235, 261, 292, 333, 405, *inter alia*.

□ Science: practical - technical

[Anthropology of Geste and Rhythm] [discovery] [interdisciplinarity] [Mechanics] [mimodrama] [Real] [terminology]

For Jousse 'human science' - human 'knowing' - was a reflection of the celestial 'knowing': hence Celestial and Human Mechanics were the key to all science, and therefore: "Science can only be an immense and magnificent provisional structure." (Jousse 2000:58) Jousse proposed that "The concepts of the new science of the Anthropology of Geste" (Jousse 2000:61) provided that structure, but that "The discovery of hard facts alone is not enough to create a science of one's own, let alone enough to present to others, to teach it, to 'profess' it. Such a presentation demands the development of a whole system of general divisions, of annual programmes and of daily planning." (Jousse 2000:48) Jousse also maintained that

- "Experimental science requires sustained and persevering effort." (Jousse 2000:239)
- "Science has become so complex nowadays, that in order to advance into some new sector, we must employ the method of modern warfare: the joining of forces." (Jousse 2000:55)
- "(...) science can make progress only through the enrichment and continual deepening of its

terminology. All experts know the lexical work that still remains to be done in order to handle the facts of human mechanics appropriate to the formidable complexity of acknowledged living reality." (Jousse 2000:71)

- "Explicative mimodramas inform the normal development of **science** in any context where its demonstration engages the entire body. (Jousse 2000:583)
- "You have no right to mutilate the great human **science** to fit into your pseudo-classical programmes." (Jousse 2000:454-455)

Examples of Usage

- "In the realm of **science**, this continuous discovery of the unknown is even more striking. Two or three men per century who 'think real' are enough to change the entire face of the earth.

Science consists of observing what is, even though the observation may be individual and solitary. This is not a verbal repetition of recited routines. For what is real does not present itself to us in terms of ready-made formulae or conformist grammars. It is what it is. The Discoverer will thus be basically 'chosal': he focuses on 'things', because things reverberate within him in their interactional form. There is never a dislocated phase. It is always, as its name indicates, 'a phase of interaction'. It will always be 'An Acting One – acting on – an Acted upon'.

Whoever has observed what is truly real will never be able to repeat anyone else's reality, because his contribution will always include his personal equation, the mark of that which is potentially superior. Only the greatest minds can support the weight of what is Real.

In precise terms, the main difficulty is leaving the interactional integrity of what is Real intact, and not allowing it to be contaminated by the ethnicism of our 'algebrosed' milieux. And this is difficult. It is so difficult and so rarely achieved, that we see scholars taking from this, our vast world of what is Real, one tiny little piece of interaction from one point, another little piece from somewhere else, and with large quantities of little pieces, they end up making some sort of vast magma which has neither cohesion nor law ... (Jousse 2000:133)

- "Such a teacher would have to devote the first part of his life to conscientious and diligent research and to the meticulous observation of those facts which could be imbricated in a way unnoticed by his professors. This is why I did not occupy my chair of Linguistic Anthropology - or better: of Mimismological Anthropology - until I and my **science** were fully developed.

Teaching means all too often repeating what others have found. It can also mean to reveal to others what one has discovered personally. Scientific originality should be synonymous with the creative personality." (Jousse 2000:47)

- "Those savants were not equipped to study Life. Thus it is that all those who posed the problem posed it without resolving it, and even Bergson himself said: "Intelligence cannot understand life." That was an error. It is our way of conceiving **science** and our cutting-it-up that cannot espouse the sinuosities of life. One sees the frightening heresy against intelligence posed by Bergson. The whole of Bergsonism should be reviewed. It is not intelligence that is inapt to the comprehension of life, it is our way of defining intelligence, which is a completely different thing.

Thus at a given moment, the world lurched, which has given rise to a variety of crises: crisis in everything, crisis of religion with modernism, crisis of the social milieu ... We need to position stepping stones, in the sense of a new orientation towards the 'knowing' paysan, and to show that Christo-Latinism is no more than an infinitely restricted cutting-up of an immense living richness which is Iéshouaism. (Jousse 2000:57)

- "Please do not suppose that human beings judge situations on the basis of facts. We judge all things subjectively. This is the reason why the **science** of psychology and pedagogy which we have created, and which mirrors what we see subjectively, has had such catastrophic results. Had we all been brought up in milieux more open to memory, the problems would have been presented very differently.

The great mistake we have made in education is to have adopted only the teacher's point-of-view, so the perspective of our psychology is that of the teacher." (Jousse 2000:17)

- "But we judge people too easily by the number and thickness of books they have written, when they should be evaluated on the basis of the quantity and quality of the reality they have comprehended. Those who have made genuine discoveries and have contributed to **science**, are those who have put their books aside and started their study from reality. I will constantly reiterate that my first scientific training was this contact with the paysans of Beaumont-sur-Sarthe. (...) All the explanations that follow here will be no more than a commentary on what has evolved in me since my earliest childhood. But it did become necessary – in spite of the pleasure I took in listening to my mother sing her cantilenas, and in the peasants teaching me their **science** of concrete things – it did become necessary for me to do as everyone else did: to learn to read and write." (Jousse 2000:18)

- "The original and capital sin of our Written-style civilisation is that it considers itself singularly superior and unique, and believes, moreover, that everything not recorded in writing, does not exist.

Because of this, anthropological facts are neglected, and, for the most part, misunderstood. From this it follows that the human **sciences** have not studied, in any depth, which aspects of ethnography are anthropological, and instead they skim the surface of bookish ethnicity." (Jousse 2000:24)

- "Philology is not the alpha and omega of the **science** of human expression. It remains a wonderful **science** only as long as it is applied to the philological facts, but it can go no further than that." (Jousse 2000:25)
- "One could say that he never finishes replaying what has as a matter of course been played within him in a finite way. His ability to 'compose', to 'de-compose', to 're-compose' gestual interactions is infinite. Quite unlike that of the anthropoid, his curiosity is universal and mechanistic, in the sense that he is impelled, in spite of himself, to realize how everything plays before him so as to ensure that everything can be exactly re-played in him. This is, in a way, '**science**' before 'con-science'." (Jousse 2000:82)
- "It is not my negative intention to slander all those workers who elaborate upon grammar and graphic philology. That would be tactless and ungrateful of me. I have gleaned too much from them already, and have yet more to borrow. They were my predecessors, and initiated me into the complex **science** of language.

But alongside the grammarian and the philologist who study only the surface of the text, from now on there must also be the psychologist who, for his part, wants to reach into the sleeping heart of the text, so as to awaken life in it and make it beat." (Jousse 2000:108)

- "The **science** I propound could be defined as *l'homme s'ajoutant à la nature en l'hominisant*: 'the human being humanising nature by including himself in the equation'. Some people will object that nature becomes adulterated by such proposed hominisation, to which the Palestinian paysans would reply: no, not an adulteration but a communion, a communion so deeply conjugal that two beings become one single being, the Knowing One." (Jousse 2000:203)
- "The study of proverbs at work in this traditional milieu was not a specious exercise. The use of proverbs was an incarnate and **practical science** which flowed from daily gestes: proverbs provided the ethnic regulation and eternal codification of daily gestes. It was an essentially 'paysan' **science**, in the sense that it relied on the gestes of the 'pays', of the ancestral earth. In addition, it must be remembered that this **science** of proverbs could shift from daily down-to-earth issues to lofty intellectual heights by simply using human bilateralism, somewhat in the manner of the eagle which climbs up to the sun by relying simply on the alternate beatings of its wings. The proverb was particularly apt in that it flows from human bilateralism, demonstrating the consequent coincidence of rhythm and logic.

b
Let not the left of you know

c
what the right of you is doing

In this instance, it was essential that the rhythm be internal at all levels, but neither contrived, nor artificially artistic, nor externally imposed. The rhythm was an element consubstantial with the thought and logic of the proverb's expression. Then, over and above the rhythm, the proverb was informed by

the inexhaustible semantic and phonetic richness mysteriously included in every living language. This subtle semantic and phonetic richness which constituted the strength and the spontaneous grace of the majority of Oral-style proverbs, resisted being transported and transposed from the original language into another language by translation.” (Jousse 2000:506-507)

- ““Is it possible to reconcile **science** and faith?”

As an anthropologist of Geste, I say that the question is badly posed. Do we really understand what we are talking about?

On the one hand we have the experimental Greek milieu. On the other we have the revelationist Palestinian milieu. And each side lays claim to Reality, which is to say, **Science**.

Until recently, by focusing inexplicably on the process of vivisection, the savants of our French ethnic milieu have ignored the scientific research method used in the Palestinian ethnic milieu. In its stead, they have simply maintained a certain affective, or disaffective attitude, which is a residue of their childhood years, or the years of teaching which was at that time performed in a childish, or even girlish, manner. They called this feminine affectivity – faith, or ‘the religion of their childhood’. On the other hand, as the years went by, in the alternative discipline arising out of the Greek milieu, these same savants pushed their analyses further and further, arriving eventually at what they considered to be the one and only true **science**.

From an anthropological point of view, this vivisection is a fundamental error. I have no choice but to tell the teachers and particularly the teachers of philosophy: “You have no right to mutilate the great human **science** to fit into your pseudo-classical programmes.”” (Jousse 2000:454-455)

See also Jousse 2000:25, 30, 33, 38, 47, 61, 78, 72, 110, 130, 132-133, 145, 202-203, 238, 239, 371, 379, inter alia.

□ **Science of the ethnic oral milieu - history - law - cosmogony - ethics - philosophy - theology - medicine - technical - scientific - proverb**

[mâshâl] [memory] [Oral Style] [Oral-style tradition] [Oral tradition] [pedagogy] [Rhythmo-catechism]

*Jousse recognised that the mnemonic Oral Style recorded the socio-cultural archive of information and knowledge and therefore acted as the scientific archive of the **ethnic oral milieu**.*

- “Further probing into the psychology of a chosen **ethnic milieu** reveals several literary genres of Oral Style: **history, law, cosmogony, ethics, philosophy, theology, medicine, etc.** – in sum: the entire **science** of this particular **ethnic oral milieu**. This **science** will, no doubt, not be as advanced as ours, nor will it be expressed in our algebraic terminology. But to the individual members of this **ethnic milieu**, it is **science** and not poetry as we are all too often wont to say.

*Some of those genres might even be considered so learned and so technical that they are the exclusive reserve of the most gifted and the best trained minds. These **scientific** genres will each develop its own specialised jargon and boast its virtuoso improvisers, some of whom, as happens everywhere, attain the heights of genius.” (Jousse 2000:38).*

- “The Abbâs or Rabbis or Mâris were *mishnaïsts, catechists, and more specifically, rhythm-catechists*. I analysed their traditional pedagogical method anthropologically in *Les Rabbis d’Israël*. Since then, this anthropological analysis has been verified and adopted by the best informed specialists of Palestinian style. These specialists know, moreover, that the amiable, young German philologist, Paul Gächter, has made the characteristic features of my anthropological discoveries in Palestinian Oral

Style his own, and has faithfully translated them into beautiful Latin: the primacy of Oral Tradition in Palestine, even at the beginning of our era; the pedagogical utilization of rhythm; the amplitude and fidelity of the reciters' memory; the principal role of the Aramaic-Hellenic Metourguemân or Sunergos (the translator-interpreter), etc. The Anthropology of Geste and Rhythm has, then, succeeded in restoring to its rightful place the primordial importance of the ancient 'Oral Tradition' of the Palestinian Abbâs or Rabbis.

Of all these rhythm-catechist Rabbis, the greatest, and if not the greatest, then certainly the one most studied as such – is unquestionably Iéshoua of Nazareth. What characterizes him as such is that, essentially, he was a popular rhythm-catechist, comparable in style to the Finnish paysans, the oral rhythmers of the parallel balancings of the Kalevala, which Lönnrot restored to its rightful and honourable station. The Galilean paysan Rabbi did not rhythm-catechize in scholastic Hebrew, the language of the academies of the learned or for the learned, but in Aramaic, the language of the synagogues or the open air for the people – those 'poor in knowledge', which poverty it so distressed him to see." (Jousse 2000:217-218)

Examples of Usage

- "In each **ethnic milieu** this living and active parallelism, which is simultaneously physiological, semantic, melodic and rhythmic, leads to a kind of 'patterning' of the musculature in a number of **proverb-types**. Let us take the example of an **ethnic milieu** in which the oral tradition has fixed some four to five hundred typical rhythmic schemas as models in the oral form. These models have been transmitted without any written record from time immemorial. To these models, the improviser will then adjust other rhythmic schemas of identical form - equal in structure, in the number of words, in rhythm, and even, if possible, with equivalent meaning." (Jousse 2000:35)

- "As writing is totally foreign to them, the Achanti conserve their **history** through oral tradition alone. There exists among them a caste of professional historians who re-tell the glorious deeds of the kings in Rhythmic Schemas. They psalmodise their recitations in specialised melodies which vary with each reign. Their function is, on the whole, that of the reciters of any **Oral-style milieu**.

Each reciter has a number of disciples to whom he teaches his recitations, word for word, and the appropriate melody, note for note. There is no danger of distortion or corruption for, once a reciter is admitted to the caste the slightest mistake in the text or psalmody is punished by death. This system has guaranteed that recitations which were composed more than eight hundred years ago, have been handed down intact.

Languages undergo inevitable variations over the centuries, especially those which possess neither written grammar nor literature. Because of these shortcomings, such languages evolve, generally, more rapidly than others. The Achanti language is no exception to this rule, which is why the words of their oldest historical recitations are perfectly incomprehensible to the present generation. The reciters alone are able to clarify their meaning and to translate them into modern Achanti." (Jousse 2000:40)

- "The purpose of this vast treasure of Mimodramatics is not its beauty. It is made to be lived. It is made to be memorised. It is made to 'inform', with vitality, and in the fullest possible anthropological sense of the word, those human beings who will transmit what they have received as reliable anthropological 'information'.

Let us not call these concrete realities 'Myths', but 'explicative Mimodramas', a manifestation of a perpetual dialogue between all things. To speak of myths can only lead to misinterpretations from an anthropological point of view. We can see here the need for a precise vocabulary, uncontaminated by

centuries of use. The word 'myth' has been wrongly applied to man's anguished attempts to explain the mysterious **mechanics** of the world.

We should take the spontaneous 'mimismological re-play' as our point of departure and work towards the language of traditional gestes before looking into the different **ethnic** languages. This would enable us to seize upon these mysterious 'explicative Mimodramas', and to understand this as global expression. We would also no longer, in our ignorance, call them 'Dances'. This is not art as we conceive art. This is life itself expressing itself. These are the gestes of the gods repeated, re-played by man who is fully conscious of the significance of his gestes.

We have in such Mimodramas the entire **cosmogony** and **theology** of those concrete **milieux**, on which we have previously passed judgement in ignorance of all the mechanisms of concrete mimismological expression. This has sometimes been called Animism. If we are to understand this complex mechanism even superficially, we should, at the very least, understand that these spontaneous peoples, when seeing something move, try to see not only the action, but also what lies beneath the action – to seize the Acting One himself. In so doing, we will find once more the tri-phase Interactional Geste of 'the Acting One, the action and the Acted upon'. Once he has seen 'the Acted upon', man goes further and discovers 'the action', from where he tries to find 'the Acting One'. I can see nothing in this process which is not perfectly anthropological. What we call Animism is simply the ordinary geste of man who, seeing an Acted upon, re-plays the acting on and seeks the Acting One." (Jousse 2000:138)

□ **scripting - scripted - scription/s - scripser/s - putting-into-writing**

[Graphic Abbreviations] [memory] [memory-aid] [Metourgemân] [Oral Style] [writing]

'Putting-into-writing/scripting' can be distinguished from 'composing-in-writing', as follows:

- *'Putting-into-writing/scripting' is the mimographic record of an immediate process, and functions as a memory-aid for the dynamic performance of a mnemonic Oral-style text.*
- *Composing-in-writing is an algebrised and therefore mediated process and functions as a literate communicative text in its own right.*

Examples of Usage

- "The change of language notwithstanding, the Hebraic formulas were preserved because they had been **put-into-writing** as memory-aids in the past at quite a late stage. When we are told about a current formula, in a quotation: "As it is written", we must understand exactly: "As it is **put-into-writing**". This accounts for the nature of the Tôrâhic style.

In my essay of 1925 – which drew much critical disapproval from the so-called 'specialists' – I was the first to show that the style of the Tôrâh is an Oral Style. The formulaic mechanisms of the Oral Style have enabled me to discover and analyse its laws. The application of these anthropological laws has proven that the style of the Tôrâh is not Written Style, but Oral Style **'put-into-writing'**.

What we are contending with here is an ethnic fact comparable to the **putting-into-writing** of Homer. We do not know when Homer was **put-into-writing**, but what we are sure of, is that this written recording took place long after the original oral composition.

The spontaneous oral composition was formulated when the digamma was still articulated on the lips of the rhythmers, consequently it influenced the rhythm of the formulas. By the time that the Homeric Recitations were **put-into-writing**, the digamma had disappeared from the pronunciation. It is therefore absent from the Homeric written accounts, to the great detriment of the rhythmic which are distorted because of this.

The word 'writing' has very different implications when applied to Plato and Homer: Plato writes; Homer is **'put-into-writing'**. In the former we have genuine Written Style. In the latter we have an Oral Style **put-into-writing**. Plato is a writer. Homer is not a writer, but an oral and formulaic rhythmmer.

In stylistic analyses of both Homeric and Palestinian composers, more and more attention will have to be paid to this sort of particularity. It would even be desirable to be able to distinguish between stylistic facts with a specialised terminology. Plato 'writes'. Homer is 'scriptioned', just as the Tôrah is 'scriptioned'." (Jousse 2000:469)

- "In such oral texts, 'put-into-writing' and basically constructed so as to be known by heart, we will come across rhythmic recitations: but they are not poems. We will find there didactic recitatives, but they are not stanzas. We will encounter frequent mnemotechnical repetitions, but we should be wary of mistaking these for 'dittographies' or for 'glosses by unskilled reciters'. Those living recitations which were never 'put-into-writing', present similar repetitions and had the same didactic purpose." (Jousse 2000:41)
- "The geste of writing was reserved, if not exclusively, at least to all practical considerations, to the Hebraicising specialists who were responsible for arithmetical conservation and the consonantal **scripting** of the Sêfer, the scroll-counter of the Hebraic Tôrah. That is why, in Hebrew, they are called Sôferim (Sêferists or men of the Sêfer), which I could quite correctly – although not exhaustively – translate here as 'Computationers' and 'Scripters'. Thus we understand how, in this fundamentally religious ethnic milieu, Writing became virtually synonymous with Scripture." (Jousse 2000:500)
- "In view of the cowardly treason of the Gallo-Roman scribes, in view of the insouciant tardiness of the Irish scribes, how anthropologically grateful should we be to the Palestinian Reciters and **Scripters** of the traditional targum! Thanks to their indomitable patriotism, built on the smouldering ruins of their temple razed by the Romans. These résistants saved the whole of the living tradition of the familiar Aramaic and oral Targumic formulas." (Jousse 2000:468)
- "Once again the Palestinian milieu proves to be a valuable informer. Once the Global expression has been transposed onto the Laryngo-buccal mechanism, we no longer see Jahvé Elohim project the Adam-Anthropos, 'according to his Mimeme and according to his Analogeme', into the modelled earth. Later, in the second Recitatives of Genesis, placed first only when it was **put-into-writing**, we will see the transposition of the creating gestes, onto the oral mechanism:

And the All-Mighty memrâised:

"Let there be Light!"

and there was Light ...

"Let there be Stars!"

and there were Stars ...

But let us not forget that with the Palestinian Elohim, geste and word are one and the same act, the Dâbâr. His word causes something that endures to emerge from nothingness." (Jousse 2000:158)

- "As a Global-oral Style traditionist, I have become aware of this inestimable wealth and indivisible synthesis, and I rejoice anthropologically for having succeeded in making the French milieu (so deadly and deadeningly pen-ridden in living matters such as these) adopt the specifically descriptive expression for 'Oral Style being **put-into-writing**': aide-mémoire." (Jousse 2000:200)
- "Now at that time, and probably since Esdras, the hythmo-catechism of the Palestinian people was the targum or the Aramaic oral encoded translation of the formulae of the Hebrew Tôrah **put-into-writing**. The learned 'read' the Hebraic Tôrah, but the people 'listened' to the Aramaic Orâyetâ. And here, 'listening to' signifies 'memorizing through listening'." (Jousse 2000:218)
- "At the time we are writing these lines, the cost of paper has not yet quite reached the price of parchment for those Palestinians. Why not take advantage of this perhaps temporary situation and type out what is graphically abbreviated in these texts, or, at least, put a dotted line there to indicate the abbreviations? No doubt, in a certain number of cases, that would be the scientific procedure that would best conform to the very tenor of the original (or encoded) texts that we have the good fortune to possess, having been '**put-into-writing**' by others in their integral parallel development. Such is the case, for example, with the two parallel recitatives concerning the Bread and the Word-Lesson which I presented a few pages earlier. While they might offend our literary taste and 'pleonastic' integrity, they conform, above all else and nonetheless, to the living laws of Palestinian Oral Style and to the

Hebrew's need to 'put' the Targum 'into-writing'.

After what I have said about the formulaic structure of opposition and about the particular facility with which it lends itself to Graphic Abbreviation, I will not be surprised to see in certain of the '**put-down-in-writing**' Greek encodings, that the scribe has graphically abridged the second of the two recitatives, by omitting the last part that is not indispensable to its meaning:

b	c
Not on bread alone	But on every Lesson of Elâhâ
shall man live"

(Jousse 2000:234)

- "This is the attitude which I immediately adopted towards the Merina haïn-teny whose parallelisms are so spontaneous that all their speech is styled in parallels. As early as 1913, under the knowledgeable care of Jean Paulhan, a start was made with the **putting-into-writing** of the Improvisations of Madagascar's Merina people. These improvisations took the form of proverbs with which they jostled among themselves.

Thus, for example, the two balancings of this Merina Binary which remind us of binarily manual balancings:

The rush follows the raft	the raft follows the barge"
---------------------------	-----------------------------

(Jousse 2000:272)

□ **Sêder-Sêfer - Sôfer - Sôferim - orderer-counter - ordering /counting**

[Counting-necklace] [logic] [memory] [memory-aid] [Pearl-Lessons] [rosary]

*Jousse identifies the **Sêder-Sêfer** - the 'orderer-counter' - as a recitational memory-aid used in the Palestinian Oral-style ethnic milieu and the forerunner of the Counting-necklace of Pearl-Lessons used by the Apostle-Envoys for the reciting of the Besôrâh in the diaspora.*

Examples of Usage

- "**Sêder-Sêfer** should always be precisely highlighted in Biblical texts. **Sêder** meaning '**ordering**'. **Sêfer** meaning '**counting**'. For all '**ordering**' and '**counting**' is made to be carried orally. How does one translate this into a language which is as authentic and as expressive as it is possible for it to be? One could say '**orderer-counter**', but to be faithful to the logic of the Palestinian metaphor of the Pearl-Lessons, I have chosen Counting-necklace". (Jousse 2000:592)
- "All Oral Style milieux had, and still have, memory-aids which facilitate memorisation and the portage of their Traditions. In some civilisations the memory-aids were material necklaces (rosaries) of concrete tokens: figurines, notches, which acted as points of reference and orientation for the concatenation of recitations. Israel's tokens were sculpted into the living fibres of its people: its memory-aids were intellectual tools, not concrete and inert rosaries, but living memory-counter rosaries. One such is the **Sêder-Sêfer**, or **Orderer-Counter**, whom we see at the very beginning of Genesis. In Israel, the Laws of living and gestual Memory were inescapable." (Jousse 2000: 259)
- "The geste of writing was reserved, if not exclusively, at least to all practical considerations, to the Hebraicising specialists who were responsible for arithmetical conservation and the consonantal scripting of the **Sêfer**, the scroll-counter of the Hebraic Tôrâh. That is why, in Hebrew, they are called **Sôferim** (**Sêferists** or men of the **Sêfer**), which I could quite correctly – although not exhaustively – translate here as 'Computationers' and 'Scripters'. Thus we understand how, in this fundamentally religious ethnic milieu, Writing became virtually synonymous with Scripture." (Jousse 2000:501)
- "Everything was counted, weighed, and measured. This was the universal regulation of the **Sôfer** or counter, who re-counted the enumeration and recounted the tale.

That being the case, one understands the methodological significance which Palestinian Wisdom, the housekeeper of mysteries, condensed into the rhythmo-catechistic maxim:

	Everything is done	
by number		by weight
	and by measure	

Only those who memorised all their knowledge according to an adapted order and to a predetermined number could be knowledgeable. This entire Global-Oral-style tradition was therefore played out according to two confining gestes: **ordering** and **counting**. At the same time, and within the same two gestes, memory would discipline and transcend itself. It is astonishing to note that these two gestes: **ordering** and **counting**, have not been set as a pre-requisite for the study of the Palestinian Oral-style tradition, while one needs only remember the pedagogic Recitatives of the Palestinian Rabbi Resh Laqish (Taanith, 8 a) to realise their importance:

Recitative 0

If you see an Apprehender by heart
for whom his apprehending by heart is as hard as iron
It is because he has not put his Mishnâisation-catechisations
in a **sêder**, or a rosary-counter.

Recitative 1

Resh Laqish repeated in **Sêder** or rosary-counter
his Mishnâisation-catechisations forty times
Corresponding to the forty days
during which the Tôrah was given
And only then,
did he go before Rabbi Iohânân.

Recitative 2

Rabbi Addâbar Abbahed repeated in **Sêder** or rosary-counter
his Mishnâisation-catechisations twenty-four times
Corresponding to the twenty-four **Sêfers**
of the Tôrah, the Nabis and the Ketoûbim
And only then,
did he go before Rabâ.

(Jousse 2000:510)

- “With the aim of anthropological and ethnic revivification in mind, I have published my work on the *Récitatifs rythmiques parallèles des Rabbis d’Israël* – ‘Parallel rhythmic recitatives of the Rabbis of Israel’. I wanted to show methodologically that clear and mnemonic structures of formulaic Oral Style can be found in what has been perceived as a kind of indefinable mess. To claim that this is a ‘Style’ is to submit it to the constraints of specialised rules. To claim that this is an ‘Oral Style’ is to speak of a spontaneous tendency to balance what was measured or **counted**. This is why I refer to the **Sôferim** or Counters, who would automatically have accounted for even the smallest of elements in the recitations: they would have **counted** the short propositional ensembles which made up the ‘Ethnic Formula’ and even all the possible variations of a vowel which gave a different meaning to the Formula. They would have **counted** the ‘Balancings’. They would have **counted** the ‘Recitatives’ or ensembles of balancings. At the same time they would have **counted** a characteristic number of Recitatives in one and the same ‘Recitation’, and a characteristic number of recitations in a **Sêder-Sêfer** or ‘Counting-Rosary of Pearl-Lessons’.” (Jousse 2000:262)
- “The Pitgâmâs of the Aramaic rhythm-catechist Iéshoua have only reached us as Greek encodings. Before we start the study of these encodings, it is imperative that we hoard the numerous series of Targumic ‘pearls’ in the treasure house of our heart-memory. That, indeed, is what Léon Gry indefatigably, tenaciously and methodically did for a great part of his life: he produced his masterful ‘Re-encoding’ of the Pitgâmâs or Prophetic Sayings of Esdras (Greek, Ethiopian, Syrian, etc.).

Only then will our reciting and re-encoding nâfshâ-throat be that of the **Sôfer** who is 'instructed' in the old targumised Tôrâh and the new Malkoûtâ of Shemayyâ by means of a daily manducation-memorisation. It was of such a **Sôfer** that Rabbi Iéshoua spoke in one of his mâshâls as one 'who draws, from his heart-memory, the old and the new'." (Jousse 2000:330)

- "If one is to trust Tradition, it is on a simple wooden stage, that the **Sôfer** Esdras restored Moses' Tôrâh by miqrâising, targumising and midrâshising 'the Tôrâh which was in his hand' and in his memory. This narrow stage was to broaden prodigiously until it assumed the dimensions of a national construction, compartmentalising itself into three interior and subordinate houses: The House of Textualisation, the House of Explication, the House of Legislation." (Jousse 2000:516)

□ **Septuagint - Seventy - septantic - septantologic - septantological**

[Aramaic] [Metourgemân] [Nabi] [targum]

*During the reign of King Ptolemy II Philadelphus of Egypt, (283-246) "the Jews of Alexandria embarked on a (...) Greek translation of the Bible. This language was now replacing Aramaic as the lingua franca throughout most of the near East, so that in Egypt, as elsewhere, it had become the Jewish community's ordinary medium of speech. The new Greek Bible came to be known as the **Septuagint** (from Latin *septuaginta*, seventy) because it was supposedly the work of seventy (or seventy-two) translators working under divine inspiration. They drew on the Hebrew text - which later disappeared - and employed some Aramaic versions as well. (...) The **Septuagint** had the obvious effect of bringing Jewish and pagan thought much closer together, but this proved a curiously one-way traffic." (Grant 1984:203) "The result was the immense Hellenistic Targum, orally developed and improved, memorised and mastered by each of the Aramaeo-Hellenistic Metourgemâns. Naturally, sooner or later, this Hellenistic oral Targum was scripted as a memory-aid for those Metourgemâns-Sunergoï with less exercised memories. It is these scriptions which have been conserved for us under the totally inexact name of the **Seventy**." (Jousse 2000a: Part Two Chapter One, p223).*

*Jousse coined the word, 'septantic' as a play on the word 'gigantic' in reference to this enormous wor, from which he derived septantological. "First, it was the Aramaic targumically formulaic Tradition of the Palestinian ethnic milieu. Second, it was the Tradition of the Greek extra-ethnic milieu of the **septantological** Diaspora with the entire multiplicity and complexity of its encoded Formulas. (...) It must be remembered that, from the first targumically formulaic Recitatives of the Kenishtâh of Nazareth, semantico-melodised by the little Rabbi-paysan, Iéshou'a, up to the formulaically **septantological** encoding of the Qehillâh-Ekklesia of Rome and elsewhere, all of this was solely the work of the human Geste and Memory. More terrible than the thunderbolts of the Voice of Sinai, more honeyed than the imperious sweetness of the paysan Voice of the Beatitudes on the Mount, echoing eternally in the formulaic and rhythmo-melodic voice of the Galilean Kephâ which shook Roman Caesar in eternal Rome, is the power of the human Geste and Memory!" (Jousse 2000a:43)*

Examples of Usage

- "The ancient versions of the Bible give us valuable information about the original text and its traditional interpretation. Of these the Greek version of the OT made at Alexandria and known as the

Septuagint is by far the most important. It preserved for us the inspired deuterocanonical parts of the OT, was generally used in preference to the Hebrew text by the NT writers in their scriptural citations and was the Vulgate of the eastern and western Church for several centuries until it was superseded among the Latins by the Vulgate of St Jerome.” (Orchard *et al* 1951: 27)

- “How many annoying and unsolvable pseudo-problems would have been avoided if we had paid more attention to the law of formulaic encoding applied by the **Septuagint**-‘Sunergoi’! For certain Hellenist philologists, for example, the Greek word *prôtotokos* (= *primogenitus* = first-born) implies that a ‘first-born son’ must have at least a ‘younger brother’. But, among the **Septuagint**-*sunergoi*, *prôtotokos* was the formulaic encoding of the Aramaic *bukrâ*, the ‘cleaver’, a gestual meaning which in no way implies the notion of the ordinal number ‘first’. Another example: the polysemantic abundance of the Aramaic word *ahâ* gave it the double meaning of ‘brother’ and of ‘cousin’. Confronted with an Aramaic formula where this word *ahâ* was ethnically understood as having the meaning of ‘cousin’, the **Septuagint**-*sunergos* automatically re-encoded it in the Greek word *adelphos*, ‘brother’ and not in the Greek word *anepsios*, ‘cousin’, because he was formulaically urged, if not obliged, to do this by the law of traditional encodage. A simple glance at the word *adelphos* in a concordance of the **Septuagint**, gives ample proof of this.” (Jousse 2000:558)
- “My book, par excellence, is the targum. In it, I have relied simply on the mechanism revealed in the Hebrew, and developed by the formidable commentaries (Greek) of Symmachus, Theodotion, Aquila, and the **Septuagint**. In addition, I have used all the other commentators-encoders, and the redoubtable St Jerome, a person almost never mentioned, but one of the rare people who has applied himself to the Aramaic in collaboration with Palestinian rabbis.” (Jousse 2000:595)
- “In the first place, one needs concordances, or, in other words, methodical classifications comparable to the concordances of the Hebraic Bible, the **Septuagint** and the Vulgate. Why is it that such concordances, which exist for the Qur’an and even for Homer, are so strangely lacking for the Targum? Because, up until recently, almost no-one had paid any attention to these Aramaic texts. No-one had made the connection between the formulaically styled Targum and the Aramaic compositions of the New Testament, encoded into Greek.” (Jousse 2000:337)
- “These double formulas, composed of superior elements, were comparable to the synagogal method of the **Septuagint**. This Aramaic catechism was carried forth orally, at a very early stage, into the Greek milieu. Its first decoding into Greek was by the *metourguemâns*, or professional Aramaeo-Hellenistic Targumists (Mark, Luke, etc.), who were traditionally the liturgical accompanists of the Aramaic Catechist-Reciters (Kêphâ-Peter, Shâoùl-Paul, Iohânân-John, etc.).” (Jousse 2000:341)

See also Jousse 2000:342, 484, 533, 548-549, *inter alia*.

□ shadow/s - shadowgraph - writing - Mimographism - Mimographic writing [algebrised] [mimetism] [mimism] [mimoplasm] [Written Style] [Written-style ethnic milieu]

Jousse regards the *shadow* and the *shadowgraph* as the origins of *Mimographism* and *Mimographic writing*, the forerunners of scribal writing as it is used in *Written-style ethnic milieus*.

Examples of Usage

- “Mimoplasm, then, creates stable, solid, unique gestes such as those found in the depth of caves, and which have survived the passing of an endless stream of *Anthropoi*. But unlike the *Elohim* in Genesis, Man cannot breathe life into these Mimoplasms. Mimoplasm remains eternally inert. This is of no consequence because the *anthropos* animates it within himself. Instead of projecting his heavy burden of reality into solid matter, he fashions it in the air. This irradiation seems to move from the inside to the outside, as if the gestes of reality which had entered Man are exploding in order to escape Man.

In Egypt, it is the god Thoth who is said to have revealed **writing**. But the god is us. Or, rather, it is Human Mimism.

What we need to study here is the phenomenon of the **shadow**, which has played such an important role in a number of ethnic milieus.

To us, the **shadow** is a small physical phenomenon analysed on page number whatever of our handbooks. To other peoples, who have remained more in touch with life, the **shadow** is, as it were, the alternate expression of man. It is man expressed outside of himself and in spite of himself. To have power over someone's **shadow** is to have power over that person himself. The **shadow** is a part of man's life; it is like his double. A complete metaphysical understanding and interpretation of the **shadow** has been documented arising out of such cultural phenomena and perceptions.

Like primordial man, the child plays at living **writing** by making **shadows** on a wall. **Writing** rises spontaneously out of the **shadows** cast by the rising sun and the lit fire.

As I make the geste of presenting an offering, my **shadow** stretches out on a wall. I transfer my geste of presenting the offering onto the wall. I move away, but my offering remains there, and so a momentary geste is eternalised. The great geste of offering is found in all **Mimographic writing**.

Primordial man struggles with his moving **shadow**, mastering it, copying it and recording it for posterity. Mimism surges forth, and the **shadow** is substantiated." (Jousse 2000:151)

- "Play is the science of the child. Overflowing with Mimemes, the child cannot resist projecting them gestually onto the walls in the form of a miming '**shadow theatre**' in which he plays the **shadows** fighting each other. Even better, as soon as he has a piece of charcoal or a pencil in his hand he 'reifies' these evanescent propositional mimemes in the shape of Mimograms or spontaneous drawings. This is how early Man, at the mimage stage, started to write in pictographic Propositional Mimograms." (Jousse 2000:93)
- "Just as the Child is a born Mime, so is he a born Drawer. When we introduce the Child to **writing** prematurely, we threaten to condemn him to an algebrose abhorrence. It is fortunate, therefore, that the Child's instinctive **Mimographism** cannot be inhibited, and the Mimo-pedagogy succeeds in drawing the maximum return in terms of intellect and science from the Child. Drawing is the Child's **writing**." (Jousse 2000:93)
- "Play is the science of the child. Overflowing with Mimemes, the child cannot resist projecting them gestually onto the walls in the form of a miming '**shadow theatre**' in which he plays the **shadows** fighting each other. Even better, as soon as he has a piece of charcoal or a pencil in his hand he 'reifies' these evanescent propositional mimemes in the shape of Mimograms or spontaneous drawings. This is how early Man, at the mimage stage, started to write in pictographic Propositional Mimograms." (Jousse 2000:93)
- "Now no man, especially if he is paysan, readily consents to re-play himself and his mimemes into a void. Thus we have seen him, earlier on, facing a flame or a torch, and we can see him deep in prehistoric caves, projecting the evanescent mimodramas created by the light on the opposite wall. Man fears his **shadow**, his '**shadowgraph**', simply because it is ephemeral, something that comes and goes and returns no more. To conquer this transience, man took into his hand ochre-dust of many shades. He mixed it with water and, from the tip of his finger, extended by a brush, he fixed these '**shadowgraphs**', these representations of living beings, on the wall. Gradually, by fixing all things, by keeping them still, he made symbols of them. Gradually, these symbols, robbed of their natural characteristics, were algebrose into signs which constitute the very **writing** that I am presently using." (Jousse 2000:396)
- "Certainly the gestes themselves vanished for ever after **Mimographic writing** became algebrose and before techniques of direct recording were discovered. However, they did not disappear without leaving some sort of durable **shadow**, a silhouette in our metaphors. Close analysis of these metaphors – or better, of these Analogemes – reveals a geste underlying nearly every targumic word: it lurks just under the surface of the text, always at the ready to spring forth." (Jousse 2000:470)

□ **Shâ'oûl of Giscala (Paul)**

[Besôrâh] [Counting-necklace] [Loukas] [Metourgemân]

Jousse claims that the Gospel attributed to Luke was actually the Besôrâh of Shâ'oûl of Giscala - the Oral Announcement of Paul - encoded in Greek and put-into-writing by Loukas, one of his Metourgemâns-Sunergoi: "To this day, the following two renditions of the Targumic formulae encoded in Greek from Loukas, the Sunergos-Metourguemân of the Aramaic-Besôretâ, rhythmically catechised by Abbâ Shâ'oûl of Giscala, distress me with their ever-fresh reminders of my mother and my childhood!" (Jousse 2000:336)

Jousse also emphasises the fact that of all the Apostle-Envoys, Shâ'oûl of Giscala was the only one to have been formally schooled in Hebrew and was accordingly literate, which - it is significant to note - did not preclude his using the services of a Metourgemân-Sunergos for the purposes of scripting his Besôrâh. It must also be noted that his being literate and schooled in the Hebraic tradition did not preclude Shâ'oûl of Giscala having been traditioned in the Oral-style as had the other Apostle-Envoys. It must be remembered that the lingua franca of the paysan community of Ancient Palestine was Oral-style Aramaic, and this was the preferred medium of communication among the Apostle-Envoys. Shâ'oûl of Giscala included.

It is significant that it is Shâ'oûl of Giscala - the only literate Apostle-Envoy - who gives the warning that: "To put Oral Style into writing is to kill it. Shâ'oûl of Giscala, the master traditionist, crystallised this truth better than anyone in the following dense and rich pearl of truth:

Graphism brings Death and Breath brings Life

'The letter killeth and the spirit bringeth life': this algebrose translation proves utter ignorance of Rhythm-phonetic anthropological life and is the worst and most unforgivable mistranslation a pen-pushing scribbler could possibly commit." (Jousse 2000:202)

Examples of Usage

- "Abbâ Shâ'oûl of Giscala, renamed **Paulus of Tarsus**, was the only one to receive his instruction in this House of Legislation at the feet of Rabbân Gamaliel. This explains to us why the rhythmically catechistic lessons of **Paulus-Shâ'oûl**, his epistles, are in a completely different style to those of Iéshoua in his Besôretâ-Gospel. This does not mean that Paulus-Shâ'oûl of Giscala, Aramaist son of Aramaists, was not also moulded by the constant contact with the encoded formulae and the rhythmically catechistic structures of the oral Aramaic Targum. The mastery of a scholastic and liturgical language in no way diminished, in a specialist, his mastery of his living, maternal language: while the one is the language of a scholastic Master when talking with his colleagues and scholastic disciples, the other is the language of a scholastic Master with ordinary men." (Jousse 2000:525)
- "As for me, I remain vitally aware and alert to the objective facts of formulaically targumic rhythm, **Paulinian** as well as Iéshouan." (Jousse 2000:54)
- "What a prophetic warning Shâ'oûl of Giscala gives us:
Graphism gives Death and Breath gives Life.

He comes to understand why Iéshoua, the paysan-Rabbi of pure Galilean Oral Style, when facing scholastic Judâhens, who were no less devouring of dead scrolls than the scholastic Essenians, formulated this totally harsh paysan and Galilean malediction:

	a	
	Woe to you	
b		c
Grammarians		Pharisees
	d	
	Comedians!	

you who do not want to know the living truth and who prevent others from knowing it, either by acts of commission or omission, or by a conspiracy of silence. This was because he found himself, not only faced with the putrefaction of 'whitened sepulchres', but also before a desiccation caused by paper and a dead language. And it is against these 'papyrovores' that he reacted with the living Breath, and with the Geste which is the living reality.

To them, indirectly, through the slight person of the Samaritan, he predicted:

b		c
The hour is coming		and it has already come
	d	
	when it will no longer be	
e		f
on this mountain		or in Jerusalem
	g	
	that you will adore the Abbâ ...	
h		i
But in the Breath		and in the Reality

There is no question here of vague and ignorant sentimentality, but of deep scientific understanding." (Jousse 2000:174)

- "Sometimes, in the bilateral structure of opposition, an equivalent (For ...) is substituted for the adversative element (But ...). Such substitution can be found in the Aramaic targumization of the above two recitatives that I now choose to follow, through all the vicissitudes of their formulaic life:

b		c
Not from bread alone		For from any Lesson of Elâhâ
will man live		will man live

The bilateral structure of opposition appears with particular frequency in the fundamental formulaic Aramaic rhythm-catechisms of **Shâouîl of Giscala**, that scholastic Rabbi who later lectures. I here offer in graphic type the Greek encodings of his Sunergoî, who were his scribes or companions, to guide the methodical research of young students:

b		c
Not the listeners		But the doers
of the Orâyetâ		of the Orâyetâ
are just before Elâhâ		will be justified ...

All the formulae of these Palestinian Rhythm-catechisms of Rabbi **Shâouîl of Giscala**, the former scholar-Berâ of Rabbân Gamaliel, can be classified structure by structure. While doing this, one cannot ignore the balancing and rhythm-melodizing of the pedagogical Mâshâl-parable of Rabbi Iéshoua. This Mâshâl fits this tireless memorizer and hoarder of formulae from the written Tôrâh, from the Aramaic oral Orâyetâ, and from the Malkoûtâ of Shemayyâ that Iéshoua brought with him, perfectly:

then on we are dealing with a dead *nâfshâ* which is not, as it is strangely translated in our present day language, a dead 'soul'. Anthropologically and logically we are dealing with a dead 'throat', with a *breather* that no longer *breathes*, with an eater that no longer eats, and with a speaker that no longer speaks.

Now, the most ordinary common sense tells me that a *soul* has never *breathed*, eaten, or spoken. But a 'throat' is gestually destined to *breathe*, to eat, and to speak. Almost by fate, what has tricked us into the curious translation of '*nâfshâ*' as 'soul', is the double meaning of '*nâfshâ*': sometimes it can designate the 'breathing-throat', and sometimes the 'breathing-breath of the throat'. We understand the 'guttural breath' as 'the soul', by an inconspicuous semantic shift caused by operating only the surface meaning of the Graeco-Latin encoded words. Left to themselves and contextualised in their underlying paysan mimemes, the verbal roots of the Palestinian ethnic milieu would never have led to this falsifying signification. As often happens, the translation has prevented an understanding of the original." (Jousse 2000:391)

Examples of Usage

- "We find Tri-phasic Interactions such as the following one, which can be translated as:

The heart knows the bitterness of its 'soul'.

This refers not to the 'soul', but the 'throat', the *nâfshâ*-throat. Indeed, one's throat is truly bitter in times of sadness and illness, and it is the heart alone, the Palestinian heart, the organ of memory and intelligence, which knows this." (Jousse 2000:265)

- "Can psychiatrists be healers of the soul, that highly spiritual thing of Graeco-Latin metaphysical origin? Alas, despite their misleading name, psychiatrists can rule over no more than Mimemes and their interactions, over no more than gestes and their imbrications!" (Jousse 2000:127)
- "We have lost the great expressive geste. We are satisfied with 'algebrosemes'. Even a word like *spirit*, which is the carrier of the great gestual mechanism of the *Roûhâ*, of the **Breath**, has been turned by us into something ethereal, immaterial. We speak of 'spiritual' powers, of 'spirituality'. Where on earth did we get those words from? What is their deep meaning? Of what are they full ... or empty? All these words bear on what we call spiritual things from the great theory of the *Insufflation* of the Palestinian milieu." (Jousse 2000:142)

□ Spoken Style - Oral Style - Written Style

[compose] [memory] [performance] [scripting] [writing]

Jousse makes a clear distinction between '*Spoken Style*' - the use of '*Oral* and gestual communication for conversation', '*Oral Style*' the use of '*Oral* and gestual communication for dynamic composition and recording in human memory', and '*Written Style*' for 'composition and recording in writing'. '*Written Style*' should not be confused with 'scription' which is the 'putting-into-writing' of *Oral Style* and a recording but not a composing mode.

Examples of Usage

- "... the first stage of Manual-Corporeal Style, living expressive geste or Mimodrama, which projects itself in mimic silhouettes, and which, given stable form on a surface, results in Mimograms. Later, the second stage transforms these gestes into laryngo-buccal gestes, that develop to the point where

they become a means of intercommunication, at which stage we have **Oral Style**. After further use and development, all the concretism of the **Oral Style** reaches a point where it becomes algebrisation, and we get **Written Style**." (Jousse 2000:20)

- "I can never repeat often enough, that Rabbi Iéshoua of Nazareth, like all the other Palestinian rabbis, was, from a pedagogical point of view, essentially a teacher who ensured that his Talmid or Learners-by-heart rhythm-melodically memorised the mnemonically structured 'Catechistic Lessons'. To speak of 'speeches' or 'sermons' in reference to Rabbi Iéshoua's teaching is a very basic ethnic misunderstanding. This ethnic mistranslation, which we unfortunately use in our everyday speech, has until now prevented us from solving a certain number of important problems which stem precisely from the Palestinian catechistic method and its **Oral** rhythm-catechistic procedures. A Palestinian Rabbi is not in any way a Graeco-Latin 'orator', as were Demosthenes, Cicero, or Bossuet. Compared with such Graeco-Latin orators, who are the only diffusers of the **spoken** word with whom our classical studies have granted us some familiarity, a Palestinian Rabbi is neither more, nor less, great. He is other. Moreover, knowing henceforth that a Palestinian Rabbi ensures the memorisation of the lessons of his **Oral** Catechism in a concrete and rhythm-pedagogic form, we will not classify him as if he were one of our 'poets', those laborious hack writers of lyric 'verse'. Let me reiterate, a Palestinian Rabbi is other. He is simply a 'Rhythm-pedagogue'. (Jousse 2000:340)
- "In this we see the 'construction constructed' and the 'instruction instructed', which is one and the same thing. It is neither a sermon nor a speech, and it is not **Spoken Style** either. It is a new and formulaic rhythm-catechistic lesson made to be learned by heart, faithfully retained and transmitted." (Jousse 2000:314)
- "In the paysan world, matters of gravity at their most extreme are verbalised both with the ordinary **spoken** word and also with all the traditional grandeur of the **Oral Style**. At such times, the proverbs, those voices of the creating ancestors, are heard. It is as if the individual, finding himself alone, does not feel sufficiently strong, or intelligent enough, to overcome the enormity of the momentous event, so he calls out tragically to the whole race ... Which is why the proverbial paysan language is never mundane. We have unfortunately discredited things **Oral** and living, preferring to rely on things **Written** and dead. The use of a dialect is regarded as a sign of inferiority. We have systematically forgotten what constituted the greatness and the pride of our people. It seems as if our century has focused all its efforts on separating the paysan from his rural field – to improve his lot, it was said – but in reality it was to make him forget his paysan nobleness, and to root him out of the tradition which united him with his past and with his soil." (Jousse 2000:278)

□ **Style - Human Stylistics - Mnemo-Stylistics - Stylology - Rhythm-Stylistics**

[expression] [Gry] [Mechanics] [memory] [memory-aid] [Oral Style] [Pedagogy] [Real] [rhythm-catechism] [Rhythmography] [Written Style]

Jousse uses "**Style**" to mean the '**Style** of performed dynamic ex-pression of the Real', or alternatively, 'the manner in which people reveal or manifest their microscopic realities in a living gestual-visual/ oral-aural macroscopic form', thus what is ex-pressed outwardly is a fluid mirror of the im-pressed or imprinted inner being, i.e the 'Real'.

Jousse termed practitioners of '**Style**', such as himself and others like him, 'Stylologists', practitioners of '**Stylology**' or, preferably, '**Stylistics**' thus making a distinction between his **Oral-Style** research perspective of **Human Stylistics / Mnemo-Stylistics / Rhythm-Stylistics**, and other approaches to the study of the same ethnic milieus, notably those scholars who adopted a written textual research approach, such as the range of philological methods.

*Jousse uses the terms **Human Stylistics** / **Mnemo-Stylistics** / **Rhythmo-Stylistics** ' to refer to the use of the **Oral Style** of **Human** expression that supports **Human** memory thus providing a reliable and trustworthy oral socio-cultural archive, i.e. "the science of the oral ethnic milieu".*

Examples of Usage

- "This brings us to the very root of the creation of **Style**. At this level, **Style** is really the whole man, invaded and intuitively modelled by what is real; the whole man, in a very real sense, triumphantly propositions and balances his intussuscepted awareness according to the living and logical laws of the **Human** composite." (Jousse 2000:76)
- "My major accomplishment is to have torn fossilised **Style** from your dead pages, from your ink pots, and from your pens, and to have restored it with wholly living **Human** equilibrium. A **Style** which is nothing but a hotchpotch and a succession of disparate elements is not a **Style**. By using this non-**Style**, we have produced texts for children which are absolutely unlearnable because they are anti-physiological.

Academies of beau langage have been created for adults. No-one has thought of creating Academies of bon langage for children.

Critics have tried to create a more aesthetic **Style**. No critic has ever tried to create a more didactic **Style**." (Jousse 2000:293)

- "To demonstrate this **Mnemonic** omnipresence, I describe and analyse the Parallelism and **Mnemo-Stylistics** of Israel, the Parallelism and **Mnemo-Stylistics** of the surviving **Oral Style**, and the Parallelism in the **Mnemo-Stylistics** of our paysan proverbs.

The parallelism and Mnemo-Stylistics of Israel

In my very first anthropological studies on **Human** Mechanism and Memory, I touched upon the **Oral-Style Mnemo-Stylistics** of the Targum and Talmud. When I was confronted with the evidence of this incomparable unity, I was astounded at my discovery and I immediately felt that this was an extraordinary example of **Mnemo-Stylistics**." (Jousse 2000:259)

- "If I have made any contribution to Israel, it is the unexpected revelation of this truly wonderful phenomenon: the balanced **Oral Style** of the Nabis and the Rabbis. I have discovered and classified examples which I can and must increase, exhaustively, to demonstrate conclusively that Israel's **Oral-Style Rhythm**ers deserve full recognition as classic authors and masters of **Human Stylistics**.

The **Oral-Style Rhythm**ers of Israel make an infinitely more interesting stylistic contribution than do Virgil, Horace and Catullus, for example. These last merely copied, bookishly and graphically, what had emerged spontaneously from among the Greeks of an earlier time." (Jousse 2000:263)

- "To demonstrate this **Mnemonic** omnipresence, I describe and analyse the Parallelism and **Mnemo-Stylistics** of Israel, the Parallelism and **Mnemo-Stylistics** of the surviving **Oral Style**, and the Parallelism in the **Mnemo-Stylistics** of our paysan proverbs." (Jousse 2000:258)

See also Jousse 2000: 85, 169, 223, 259-260, 261, 263, 272-275, 276-277, 280, 286, 288-289, 290, 360, 458, 500-501, 523, 535, inter alia.

“TTTT”

□ Taine's law

[mimism] [Mechanics] [play]

Taine's law of time and place stated that one's being was socio-culturally determined by the time and place of one's birth: one 'is' what one's time and place of birth 'are'. Jousse disagreed.

Examples of Usage

- “The Anthropos then is not, as Taine maintained, a “polypary of images”, but a complexity of ‘Mimemes’ which re-plays things. We are full of the interactions received from what is Real around us, and therefore full of Interactional Gestes imposed on us by what is Real. From the moment we wake up to life and extend our receiving gestes, we experience the great constraining flow of Mimism.

I have rejected the distorting metaphysical notion of ‘images’ in order to adopt the notion of the complexity of mimismological gestes which can be measured. I do not deny that element which is said to be ‘spiritual’, but I do maintain that the spiritual element will be able to act only insofar as it has gestual means of expression.

This simple analysis of the law of Mimism makes the essential difference between Mimism and Imitation quite clear. It is a critically important difference which, until my discovery of Mimismological anthropology, escaped even the most eminent psychiatrists dealing with apraxia. In Imitation, the spontaneous mechanisms of Mimism are mastered and deliberately directed. There is therefore an abyss between Mimism and Imitation. We do not operate in the Unconscious, but in the Bringing-into-Consciousness of gestes which can be spontaneous or deliberate. In Imitation, the voluntary element always asserts itself.” (Jousse 2000:119)

□ 'tally' and 'tell'

[comptoir] [Counting-necklace] [Sedêr-Séfêr] [rosary]

Jousse's use of 'tally' and 'tell' is a deliberately ambiguous reference to 'accounting' in two senses: 'to tally' = 'to count', 'to order' and 'to keep an account of'; and 'told' = 'to recount the account', i.e. 'to tell a story'. This refers to the fact that in an Oral-style milieu, every story was a record keeper which was required to be accurate and reliable. With the spread of literacy, stories become increasingly recreational and entertaining, rather than functionally archival.

Examples of Usage

- “What we find here, ordered and measured in a Necklace-tally, are the great ancestral traditions, simultaneously corporeally and laryngo-buccally gestualized. But primacy is given to the global interactional geste. Such are, for example, the gestually and analogically explicative Mimodramas of the Palestinian Genesis, which are not myths in the common sense of the word, but an attempt at explication.” (Jousse 2000:140)
- “There exists among them a cast of professional historians who re-tell the glorious deeds of the kings in Rhythmic Schemas. They psalmodise their recitations in specialised melodies which vary with each reign. Their function is, on the whole, that of the reciters of any Oral-style milieu.” (Jousse 2000:40)
- “Our present awakenings suggest a need for a sense of ‘paysanism’, which others know as ‘nationalism’, a word I dislike because it is soiled by a multitude and variety of errors and excesses. ‘Paysanism’ is the deep seated voice of the terreux, the earthling-men, which strives to be heard, as it tells of their hunger and thirst for material objects transposed into the need for knowledge, as it tells of their hunger and thirst for a regulator who helps them to rediscover their profoundest aspirations within themselves ...” (Jousse 2000:587)

[Esdras] [memory] [midrâsh] [mishnâh] [Oral Style] [Tôrâh] [Targum]

Examples of Usage

- “In my very first anthropological studies on human Mechanism and Memory, I touched upon the Oral-style Mnemo-Stylistics of the **Targum** and **Talmud**. When I was confronted with the evidence of this incomparable unity, I was astounded at my discovery and I immediately felt that this was an extraordinary example of mnemo-stylistics.” (Jousse 2000:259)
- “Presumably for antimesianic reasons, the Judaists have, until recently, more or less neglected the **Targum** and given second place, immediately after the Hebraic Tôrâh to the study of the partly neo-Hebraic **Talmud**. Thus the Hebraic language achieved primacy, not Aramaic.” (Jousse 2000:459)
- “Why did the Corporeal-manual rhythmers keep these balancings even after they had transferred their Global mechanism onto the Oral mechanism? This was because they felt, half consciously, half unconsciously, that this was how Memory was constructed. And this is why the Apprehending or Learning of the prestigious **Talmud**, belongs, in all the senses of the word, to those daily and indefatigable learners, who worked at it by night and day.” (Jousse 2000:256)
- “A Rabbi is one who makes his **Talmid**, or his Apprehenders-by-heart, ‘come near him’. A propos of Iéshoua, we have at every turn equivalent formulas such as: ‘and came after him’ his **Talmid**, ‘and came near him’ his **Talmid**. ‘To come near a Rabbi’ means to come in order to memorize, not to get excited by lyrical tunes.

for you are overworked and you are overburdened
(this refers to carrying a recitation-burden which is too long and too heavy).
And I, I will give rest to you..
For this Burden of mine it is light ...”

(Jousse 2000:305)

- “The same mnemotechnic laws were similarly at play in oral historic compositions. These were pedagogically structured in Aramaic according to Rabbi Iéshoua’s **Talmid** so that any elements of doctrine and superior recitatives, which they had memorised from the mouth of their catechist Rabbi, could be inserted.

I can never repeat often enough, that Rabbi Iéshoua of Nazareth, like all the other Palestinian rabbis, was, from a pedagogical point of view, essentially a teacher who ensured that his **Talmid** or Learners-by-heart rhythmically memorised the mnemonically structured 'Catechistic Lessons'." (Jousse 2000:340)

- “This explains the incomprehension and the scorn of the Judean Rabbis for the Galilean Rabbi, which is the incomprehension and scorn of scholastic, bookish Rabbis for a paysan mimet Rabbi. Instead of being formed by the desiccated rhythms of the Rabbi precursors of the **Talmud**, he was formed by the supple rhythms of his mother Mâriâm, the Galilean paysanne, the rhythm-mimet of the Magnificat. Instead of having all his gestes informed by the dead formulae of the Hebrew Tôrah, itself not understood by the people for such a long time, he became supple and receptive to the living formulae of the Aramaic **Targum**, continually midrashised in order to be made continually more comprehensible.” (Jousse 2000:409)

- “As the centuries went by, as was the case of the **Talmud** and the Midrâsh, the oral Reciters must have understood the need to fulfil the famous formula of the Psalter to Put-the-Tôrâh-into-Writing:

It is time to act for Adonai:

They have annulled your Tôrâh!

How fortunate for us has been this Putting-into-writing!” (Jousse 2000:465)

- “While the Druid instructors were handing on their lessons in this very ‘rhythmo-catechetical form’ in ancient Gaul, the Abbâs or Rabbis or Mâris were simultaneously ‘traditioning’ their lessons to their Berâs or **Talmid** or Abdâs under the very same form, in Palestine. In our bookish language, the word ‘catechism’ proves to be the most exact translation of the pedagogical term ‘Mishnâh’ or ‘oral-repetition-like-an-echo’.” (Jousse 2000:217)
- “And it was from this ‘fullness’ that the Galilean **Talmid**-apprehenders of Iéshoua, the Meshihâ, unlike the Judâhen **Talmid**-apprehenders of Moses, ‘receptioned’ the elementary and superior Recitatives of the Celestial Tradition. This they did, not in scholarly Hebrew but in formulaic **Targumic** Aramaean, as from the rhythmo-melodising mouth of a Paraqlîtâ.” (Jousse 2000:534)
- “Let us, for a few moments, lend an ear to the parallel rhythmic Recitatives which, following their customary pedagogical method, the Babylonian Rabbis, echoing the Judâhen Rabbis, sang and balanced for the Galileans. The **Talmud** of Babylonia (Erubin 53a - 53b) has been generously ‘put-into-writing’, recording for us a whole rosary of such ‘Pearls’ of acute insight:

Recitative 1

The Judâhens

who cared about their language

kept their **Tôrâh** intact.

Recitative 2

The Galileans

who did not care about their language

did not keep their **Tôrâh** intact.

*

Recitative 1

The Judâhens

who were exact in their language

and who used mnemotechnics

kept their **Tôrâh** intact.

Recitative 2

The Galileans

who were not exact in their language

and who did not use mnemotechnics

did not keep their **Tôrâh** intact.

*

Recitative 1

The Judâhens

who memorised from one Rabbi alone

kept their **Tôrâh** intact.

Recitative 2

The Galileans

who did not memorise from one Rabbi alone

did not keep their **Tôrâh** intact.

(Jousse 2000:544)

- “The nature of these lessons memorized daily is threefold: they come from a Rabbi or Oral Teacher, they are addressed to a **Talmid** or Oral Apprehender, and they produce a Besôretâ or Oral Announcement.” (Jousse 2000:379)
- “The Rabbi taught his lessons to his **Talmid**, i.e. to his Apprehender, the one we term, in our algebrosed and unexpressive fashion: the disciple.” (Jousse 2000:381)

- “From their earliest childhood, Rabbi Iéshoua from Nazareth and his **Talmid** or Apprehenders, orally memorised these oral **targumic** traditions, and, in their mature years, drew from them the traditional Aramaic formulae and the rhythmo-catechistic structures of their **Besôretâ** or oral, doctrinal and historical Announcement. Had these formulaic oral **Targum** not been recorded precisely in writing, it is unlikely that the formulaic nature of the neo-testamentary Greek texts, which are, whether we like it or not, the foundations of our civilisation, would have been discovered by modern and Palestinian stylogogy. Even if, in spite of everything, the formulaic nature of the Greek encodings had been discovered, their formulaic re-encoding into their primitive Aramaic forms would have been impossible. Stylogogists would not know, or have known, how to invent the traditional ethnic formulae. Like the Palestinian **berâ**, the stylogogist can only access the traditional formulae from the ethnic milieu itself, before meticulously analysing their subtle rhythmo-semantic interplay.” (Jousse 2000:500)
- “Neither **talmid** nor rabbis were what we might, with all due reverence, call abstract intellectuals. It was far more likely that we might refer to them as concrete, down-to-earth manual workers. They all practised a trade, as artisan or paysan, without, as we do, attaching to it the least pejorative association. The fact that one was a cartwright, a leather craftsman or a fisherman in no way prejudiced the knowledge of the cartwright, the leather craftsman or the fisherman.

b
It is not the position
that gives honour to the man

c
But it is the man who
gives honour to the position

It is, therefore, not ‘to become humble’, to ‘become one of the people’ that Rabbi Iéshoua combined the most sublime lessons with the most ordinary gestes of existence. He did this in order ‘to become all things to all people’ and to incarnate his pedagogy in living, actual reality. He was an artisan-paysan.” (Jousse 2000:360)

See also Jousse 2000:360, 503, 534, 535, inter alia.

□ **Targum - Aramaic Targum - oral Targum - Hellenistic Targum - Greek Targum - rhythmo-catechistic Targum - Besôrâh (Besôretâ) - Tôrâh**

[Besôrâh] [encoding] [Esdras] [Mnemonic Laws] [mnemo-stylistics] [Tôrâh] [translate] [Metourgemân]

*In describing the oral Aramaic translation of the Hebraic Tôrâh, Jousse reminds his readers: “Let us remember that the word **targum** means translation. The **targumist** was the one who encoded the verses of the Hebraic Tôrâh into Aramaic, the language spoken at the time. He was the metourguemân, the amôrâ, the intermediary interpreter, or, according to the Aramaicized Greek expression, the paraqlîtâ, the spokesman of the abbâ when he taught in the synagogue.*

*These **targum**, which were still oral in Iéshoua’s time, were later put-into-writing at an undetermined date. Everyone knew the special status that Jousse attributed to the Aramaic **targum** in his research on the style of the Gospel. The reader will find allusions to these Aramaic **targum** in many passages of the present work. They serve as an appeal to Jews and Christians to collaborate on an extensive study to create a better understanding of Rabbi Iéshoua of Nazareth.” (Jousse 2000:595) “... a **Targum** that is not a book, but a **Targum** that is a living being.” (Jousse 2000:595)*

Examples of Usage

- “My book, par excellence, is the **targum**. In it, I have relied simply on the mechanism revealed in the Hebrew, and developed by the formidable commentaries (**Greek**) of Symmachus, Theodotion, Aquila, and the Septuagint. In addition, I have used all the other commentators-encoders, and the redoubtable

St Jerome, a person almost never mentioned, but one of the rare people who has applied himself to the **Aramaic** in collaboration with Palestinian rabbis.” (Jousse 2000:595)

- “Each Hebraic formula was immediately and quasi-automatically decoded **orally** into **Aramaic** by the **abbâ**, who then played the role of **paraqlîtâ** or **metourguemân** to the **berâ**. The **Aramaic** encoding was repeated by the **berâ** as many times as was necessary for perfect memorisation.

This **Aramaic** encoding was the **Targum** or Translation. Having remained **oral** for centuries, the **Targum** was only officially put-into-writing little by little, after the destruction of Jerusalem. The fear of its loss, amidst the terrible trials endured by Israel, was principally what prompted the official ‘Putting-into-writing’ of an **Aramaic** encoding, created originally, both intrinsically and liturgically to be, and remain, **oral**. It is ironical that we owe our current familiarity and daily use of these formulaic **Aramaic** traditions to the trials and tribulations of the embattled people of Jerusalem!

From their earliest childhood, Rabbi **Iéshoua** from Nazareth and his Talmid or Apprehenders, **orally** memorised these **oral targumic** traditions, and, in their mature years, drew from them the traditional **Aramaic** formulae and the **rhythm-catechistic** structures of their **Besôretâ** or **oral**, doctrinal and historical Announcement. Had these formulaic **oral Targum** not been recorded precisely in writing, it is unlikely that the formulaic nature of the neo-testamentary **Greek** texts, which are, whether we like it or not, the foundations of our civilisation, would have been discovered by modern and Palestinian stylogogy. Even if, in spite of everything, the formulaic nature of the **Greek** encodings had been discovered, their formulaic re-encoding into their primitive **Aramaic** forms would have been impossible. Stylogogists would not know, or have known, how to invent the traditional ethnic formulae. Like the Palestinian **berâ**, the stylogogist can only access the traditional formulae from the ethnic milieu itself, before meticulously analysing their subtle **rhythm**-semantic interplay.

This word-for-word **Aramaic** encoding of the **Tôrâh** carried within it, almost continuously, inaccuracies and obscurities. The **Aramaic** encoded **Tôrâh** demanded even more explanation than the original text itself. That was why the encoding **Targum** was accompanied by an explicating **Targum**, a ‘midrâshising’ **Targum**, to use the technical Palestinian term. The formulae of the encoding **Targum** were learnt by means of the **Miqrâ**, in other words, firstly by Psalmodic Reading, and then by means of recitation of the **Oral Aramaic** transposition of the Hebraic formulae written onto the scroll of the **Tôrâh**. The formulae of the explaining **Targum** were learnt by means of the **Mishnâh**, in other words by the Repetition-in-echo of the **Oral Aramaic** explications of the **Midrâsh**. These formulae, although they also became quickly stereotyped and traditional, were not the word-for-word **Aramaic** equivalences of the Hebraic formulae written on, and read from, the scroll of the **Tôrâh**. They were not **Miqrâ** but **Mishnâh**. The encoding **Targum** was an intermediary between the pure **Miqrâ** and the pure **Mishnâh**.” (Jousse 2000:500-501)

- “Unforgivable negligence on the part of these Hellenicist philologists has caused the very existence of the **Aramaic rhythm-catechistic Targum** and their profoundly civilising gestual irradiation to be ignored. If we are to understand, and to make understood, these series of gestual and **rhythm-catechistic** mechanisms, we have to explain how they work to anthropologically and ethnically disciplined researchers in a methodical and sustained fashion.

For one cannot distort indefinitely and with impunity the living mechanisms of a civilisation. From year to year - unnoticed at first - these mechanisms become confused. One day, deep within its mechanical workings, a new civilisation begins to function, possibly thrusting in a direction exactly counter to the original. The first civilisation loses focus.

Aramaic **Iéshouan** Christianity is the basis of our civilisation: yet, is there anyone in the world of learning today scientifically interested in it? In our schools of Higher Education, accompanied by ethnically appropriate languages, we have a profusion of Professors of Mohammedanism, Buddhism, Confucianism, Shintoism, etc. Almost as an aside, we have a few Professors of the Origins of Christianity. But does this focus on **Aramaic** Christian Origins? Is it not rather restricted to the study of what one could call the **Hellenistic** Extension of these Christian Origins, which are, gestually and formulaically, dependent on the living origins of the **Aramaic oral Targum**?” (Jousse 2000:52)

See also Jousse 2000:170, 218, 266, 270, 500ff, 594, 595-596, inter alia.

□ **teaching - teacher - learning - learner**

[apprehending] [auditioning] [disciple] [intussusception] [manducate] [memory] [preacher]

'Active' teaching-learning interaction in its context and environment enables the psycho-physiological process of visceral learning and memory as Jousse identifies it. In Joussean terms, 'active-learning' implies the operation of the laws of The Anthropology of Geste and Rhythm, viz. Rhythmo-mimism, Bilateralism and Formulism, which in turn implies the application of these principles at every level of the teaching-learning process, from the structure of the programme, to the design of lessons and learning space to the presentation of the learning by the teacher, and the active participation by the learners. Jousse identifies that the effectiveness of the teaching-learning process is directly proportionate to the level of active-learning - in terms of the Anthropology of Geste and Rhythm - taking place. This implies the ingestion of the teacher and the teaching: what Jousse terms the 'manducation of the teacher' and the 'manducation of the lesson'.

Examples of Usage

- "It is extremely curious to note to what degree Pedagogy has lost its dynamic characteristics. For some time now, there has been talk of active-learning in schools as though it were something extraordinary and new. But active-learning in schools existed two thousand years ago in the Palestinian ethnic milieu, except with very much more enlightened and comprehensive activity learning bases than those recommended to us today.

This Palestinian ethnic active-learning was responsible for the development of the twelve Galilean paysan-artisans, Iéshoua's re-players and re-iteraters, the disciples, who went out to evangelize the world. Although much has been said to make their oratorical prowess easier to understand, these memorisers of Aramaic Targum and Besôretâ or Gospel were neither ignorant nor uninformed. But then how were they able to acquire that knowledge that so disconcerts us? It was by repetition like an echo, by mishnaïsation, or, to use our Greek term, with identical meaning albeit algebrosed, 'catechization'." (Jousse 2000:365)

- "To be fit to guide the development of the whole human being, without deforming or impoverishing him, it is necessary that the teacher be experientially aware of all the learner's underlying anthropological 'potentialities', which seek the opportunity to blossom forth. This is precisely the role of the educator: to make them blossom forth, to 'lead out from within' = ex ducere." (Jousse 2000:153)
- "When the mechanism reduces expression and transposes it from the whole body onto the laryngo-buccal muscles, it must still remain that for which it was originally intended: 'a Partage for the Portage' of things. When elaborating a prestigious mnemo-stylistic system, it will always follow the law of the easiest path, which in this case is the Law of Memory. Why did the Corporeal-manual rhythmers keep these balancings even after they had transferred their Global mechanism onto the Oral mechanism? This was because they felt, half consciously, half unconsciously, that this was how Memory was constructed. And this is why the Apprehending or Learning of the prestigious Talmud, belongs, in all the senses of the word, to those daily and indefatigable learners, who worked at it by night and day." (Jousse 2000:256)
- "'Take and eat!' Before there was visible and mysterious food, there was an invitation which paralleled the one Iéshoua had already made: 'Apprehend and comprehend!' Let us never forget that in action as well as in word, we are situated in the full-blown ethnic milieu of Enigma and Transubstantiation. The takers are the learners: the prehenders are, at one and the same time, the Apprehenders. Manducation is also Memorisation." (Jousse 2000:357)
- "Now, this is precisely the pedagogical miracle that Iéshoua was sufficiently powerful to accomplish. Before his faithful Apprehenders, before his Learner-by-preference, we see this young paysan

Professor realizing in concrete language what, until then, had been no more than a metaphor. He believed that the logical outcome of a pedagogy should be to incarnate the whole being of the **Teacher** in the whole being of the **Learner**. In Palestinian psychology, almost untranslatable for us, the whole human being is what the traditional formula designates as 'the flesh and the blood'. Furthermore, we see this Pedagogy, which is Global in the truest and most literal sense, expressing his future progress long before it is effectively realised, in this recitative of the lesson on the Bread of Life.

a
Whoever
b
eats my flesh
c
and drinks my blood
d
that one will have a life that knows no end

(Jousse 2000:387)

- "The **abbâ-teacher** utters his **teaching**, which is received by the **berâ-learner** – the one being taught – who is his echo. This echo is repeated aloud by the **paraqlitâ** for the **benayyâ** – those already taught, the receivers – who thus become the resonators of this double echo of the **abbâ-teacher**." (Jousse 2000:563)
- "Thus, according to the increasingly unifying mimismological geste, albeit not historically ordered, we have the progression that follows. I will analyse this in the course of the following three sections: the global Mimismological Intussusception of the **Teacher** by Insufflation; the global Mimismological Intussusception of the **Teacher** by Imposition; the global Mimismological Intussusception of the **Teacher** by Manducation." (Jousse 2000:392)
- "To be fit to guide the development of the whole human being, without deforming or impoverishing him, it is necessary that the **teacher** be experientially aware of all the **learner's** underlying anthropological 'potentialities', which seek the opportunity to blossom forth. This is precisely the role of the educator: to make them blossom forth, to 'lead out from within' = *ex ducere*." (Jousse 2000:29)
- "No present-day **teacher** of philosophy, theology, history or astronomy would entertain the notion of **teaching** in the form of sonnets constructed out of propositioned parallels. This simple fact shows, experimentally as it were, the psychological and social abyss which exists between Oral Style and poetry." (Jousse 2000:41)
- "All children spontaneously recognise Palestinian ethnic facts as personally experienced gestes: facts no longer appear to be dead lumps superimposed artificially on living organisms. The Palestinians, and especially the Galileans remained youthful in many ways, with the gestes of a young people. These are the gestes which will insert themselves spontaneously in the gestes of children, who will progressively realize their rich anthropological potential. Spontaneous life, or life which regains its original spontaneity, is a far better **teacher** than any polished bookish programme." (Jousse 2000:51)
- "Like Ocular Cinemimism, Auricular Phonomimism is played inaudibly in microscopic gestures on organs which until now we have been unable to observe. The **teacher** cannot see the Child's ocular re-playing; he cannot hear his auricular re-playing. Direct pedagogical control is therefore not possible." (Jousse 2000:94)

□ Technology - recording apparatus - cinematograph - phonograph

[Laboratory] [microscopic] [Research methodology] [interdisciplinary]

Jousse was extremely interested and enthusiastic about the advances and uses of technology in respect of research in the Anthropology of Geste and Rhythm, as he perceived that such technology would allow recordings and investigations of the microscopic and macroscopic gestes of humans that were otherwise inaccessible and/ or unmeasurable.

Examples of Usage

- “The Anthropos finds himself – the essence of his individual ‘Miming’ cluster of energy – in the midst of the indefinite interactions of the Cosmos like a kind of living resonator, which resonator can only receive a limited number of vibrations. We do not know, nor will we ever be able to know, all the vibrations which exist in the immense cauldron of energy which makes up the Cosmos. Significantly more important ones are discovered every day! Suffice it to consider what we have been able to achieve with the vibrations which gave us wireless telegraphy. And there are many thousands more yet to be discovered thanks to the brilliant invention of new hypersensitive receiving **technology**.” (Jousse 2000:117)
- “How mysterious a Mimage is the Dream! But I do not say ‘langage’-of-the-tongue, for in the Dream all the fibres of the Anthropos are in play and in re-play. It is Mimism operating at large. A dream is no more than the exact or combined re-play of the immense unconscious which is within us. We are not present in our dreams, but they are present in us. The value of dreams lies precisely in that the mechanism plays itself without calling on us. The dream is a continuous, global, kinetic re-play in the sense that the re-play mechanisms will only halt when we die. Only suicide can voluntarily and tragically halt this living film. The dream is cinema dating back to ... the garden of Eden. We are no more than dreamers; beings, in other words, who re-play their Mimemes. What has been called the ‘association of ideas’ is in fact no more than a ‘combination of Mimemes’.

This ‘re-play’ is readily called thought when it happens while we are awake, and dream when we are asleep. But what is anthropologically real cannot be segmented. In fact, there is neither sleeping dream nor waking thought. The mechanism at play is exactly the same in both.

Because the analysis is difficult, I have focused on the ocular dream which is the most frequent, the hyperaesthesia of our ocular mechanisms notwithstanding. That is why the dream is, in us, more or less synonymous with vision. But the dream re-play is no more ocular than it is corporeal, manual, auditive, pituitary or papillary. Our mouth waters just as much when we dream as when we have before us a dish which we enjoy. And our pituitary mechanisms play just the same as when we actually smell perfume. The fact is that we dream with our whole bodies. Once sufficiently refined **recording technology** is available, we will be able to capture and record everything that is played in our various human re-play mechanisms.” (Jousse 2000:123)

- “Had the cavemen had **technology** at their disposal to record their animate movement – their Mimograms – we would certainly have bypassed the deadening and mummifying stage of our static writing. Today’s cinema is the natural successor to the lively ‘shadow plays’ projected by the Mimodramatist hunters and providers of Montignac. From a scientific point of view, we would be way ahead of where we are now if we had been able to transmit by moving graphics all that was ever played out on our soil for twenty five thousand years, or even since the inhabitants of Montignac.

But man had not at that time mastered the mechanism of **recording** movement. While Man could move himself, he could not make things that moved. He went from an already dead ‘Mimographism’, to an even more dead ‘Algebroseme’, and from there to those little things which are more than dead, which we call the alphabet and into which we stuff our most vivid experiences. Our writing mummifies everything and makes us lose touch with Life to a degree we do not even suspect.” (Jousse 2000:153)

- “The **cinematograph**, the **phonograph** and the marvellous **recording apparatus** of that much lamented genius, Abbé J.P. Rousselot, Professor of the Collège de France, have all contributed through their objective and experimental precision to this research – which was complex, as is everything that touches upon life.” (Jousse 2000:31)
- “Related to this, and equally psycho-physiological by nature, another phenomenon which the **recording cinematograph** can save for us so that we can study it at our leisure, is bound to attract our attention. I refer to the characteristic balancing which compels the whole body of the reciter to oscillate, and which generally accompanies the delivery of each proposition. In some ethnic groups, this balancing has been variously compared to the rolling gait of a camel loaded with a burden, to the strutting of the cooing dove, and so on.

Every parallel proposition, or balancing, as I will call it from now on, is modulated on a simple and rather monotonous melody. The melodic members of this psalmody also balance naturally, in accordance with the parallelism of the propositions which they animate. Thus two or three semantically and melodically parallel vocal emissions constitute a complex whole, a kind of binary or ternary living schema which I have called a Rhythmic Schema. To clarify this point, let us examine the following concrete example of a Binary Rhythmic Schema, i.e. a rhythmic schema composed of two balancings:

They do not at first give counsel,
but they poke fun later on."

(Jousse 2000:32-33)

- "It should also be noted that each of these innumerable elements is present and active in the mysterious genesis and the mnemonic conservation of every oral proposition. This occurs in varying degrees which only the **recording apparatus** of experimental phonetics can detect and measure with mathematical precision.

Since Rousselot's wonderful discoveries, this intricately complex play of living energy, called rhythm (which term is an excessive simplification), can no longer be studied at one's desk with pen and paper only, as used to be the case. In the past, rhythm was inevitably perceived as a psycholinguistic manifestation of habitual ethnic distinctions foisted on inert lines of writing according to its German, English, French, Italian, etc. origins." (Jousse 2000:33)

- "Like Ocular Cinemimism, this Auricular Phonomimism is invisibly played out in microscopic gestes, on organs which remain inaccessible to outside observation. No one but the subject himself sees mimismological ocular replay. No one but the subject himself hears auricular replay. To this day no experimental **recording** has therefore been directly possible.

Fortunately, the conformation of the anthropos' respiratory and laryngo-buccal system is such that under the pressure of breath, the most diverse sounds can be emitted with a range of intensity, duration, pitch and tone which is almost infinitely variable.

Thus comes about a new specialization of the general Law of Human Mimism. Just as Ocular Cinemimism irradiates and is amplified into Corporeal and Manual Cinemimism, so too does Auricular Phonomimism have its spontaneously amplifying irradiation echoed on the laryngo-buccal musculature. The sound that is played mimismologically and microphonically in the inner ear tends to be replayed mimismologically and megaphonically on the lips. That is Oral Phonomimism." (Jousse 2000:86)

- "We must note however that the audible Mimeme is, by virtue of its very fluid and transitory nature, less constraining and consequently less precise than the visible Mimeme. Each human group has thus, independently of all others, heard and chosen its own perceived characteristic sound of an object or of a geste from among the many sounds emitted. What present-day talking movies are doing should have been done in the past: the meticulous **recording** of each of men's gestes – of hunters, warriors, pastoralists, agriculturalists, etc. It is from these sounds that gestes sprang forth spontaneously in the throat. It is from among these sounds that each particular human grouping came to choose its own characteristic sound." (Jousse 2000:88)
- "From countless, partially studied factors such as these, arises our understanding of the incessant evolution of laryngo-buccal articulations in the official and provincial languages, resulting in those cherished dialects and patois which my master, Jean-Pierre Rousselot has so brilliantly studied with the help of the **recording apparatus** of experimental phonetics." (Jousse 2000:89)
- "The **recording apparatus** used in experimental phonetics has shown us that an adult's ear is not capable of 'hearing' the phonemes of an unknown or unfamiliar idiom objectively. The adult ear deforms unfamiliar sounds subjectively by reducing them to crude approximations of the phonemes of those languages learnt in his childhood. Similarly, European specialists in Eastern melodies have told me of their inability to 'capture' the characteristic sounds of these melodies. At some stage, the plasticity of the auricular gesticulation hardens into a limited number of receptive gestes which become fixed and fossilised." (Jousse 2000:93)

- “Fifty meters of film, **recording** the very first human gestes in distant millennia, would teach us more about the origins of Man than the most meticulous analysis of skulls and femurs. The Geste is Man.” (Jousse 2000:113)
- “The French mouth, however, accustomed to an intensity which is sometimes so slight that it is almost imperceptible, would be perfectly able to produce a melodised emphasis which the ear would sense perfectly. A new element of life would thus enter the Rhythmo-vocalism of Timbre which, it seems, is being wantonly rendered lifeless and deadening. It is possible in French to make these ‘ambiguities’ of Timbre and Duration felt dynamically. We are told for example, that the [a] is short in patte and long in pâte. This confusion originates in the vocalic sensation of these two vowels, the different qualities of which can be apprehended immediately with the aid of **recording apparatus**. Why has it been said that there is this confusion about patte and pâte? It is because, when pâte is pronounced, there is the sensation of the mouth opening and closing slowly, whereas with patte it is opened more widely and more quickly, but the true duration of both ‘can’ be the same. The difference is merely a question of grave and acute timbre and of a ‘tendency’ towards slowness or speed.” (Jousse 2000:185)

□ Terminology - vocabulary - precise language

[abstract] [interdisciplinary] [research methodology] [research orientation]

“For an objective terminology of these different techniques, I tried to borrow terms that would create a precise vocabulary, one that fits the facts that, until now, have not always been sufficiently analysed or scientifically isolated. Consider how poor geometry would be if we spoke only of ‘straight lines’ and ‘circles’. Now, in the science of man, we are very often still pegged at the level of ‘straight lines’ and ‘circles’. Stop and think, for example, to what different, and even contradictory, realities authors can apply the word rhythm.

The immediate adoption by others of a certain number of terms in my vocabulary has shown me how urgently those dealing with the anthropology of human expression in any of its forms have needed a richer and clearer terminology.

Science begins with precise language.” (Jousse 2000:60)

Examples of Usage

- “Once the Anthropology of Mimism became a Methodology, it had to be applied to the most recently discovered facts. New facts require new terms. A sufficiently **precise Terminology** had to be created in order to label these facts without any possible confusion.

Creating a scientific **vocabulary** is a delicate operation, with the following possible solutions:

- one can use common words with a new meaning;
- one can immediately create a profusion of neologisms;
- one can create neologisms in reduced numbers, and develop them gradually over a matter of years, as and when necessary.

The third solution seems to be by far the best because it maintains the most humanity within its inevitable technicity.” (Jousse 2000:50)

- “As a matter of interest, all the terms of my **vocabulary** - Gestual Language, Propositional Geste, Oral Style, for example - have now become quasi-indispensable expressions, so deeply are they rooted in reality. Whether they like it or not, even those authors who, for some reason or other, are reluctant to quote me by name, are impregnated with my anthropological **vocabulary**.

The time of acceptance has come quite rapidly. On the occasion of the presentation of his doctoral thesis on Apraxia to his examiners, Dr Morlaàs countered their objection that ‘gestual’ was not a French word, with the reply: “It is not. Today it is a Joussean word, but tomorrow it will be global.”” (Jousse 2000:50)

- “I realize again and again the critical importance of **terminology**, and how we are caught in the vice of meaning which is already socialized. No-one should be surprised when we, anthropologists, create and use new terms. The fact is that all the current words are socially contaminated. It is therefore necessary for us to recapture each of these words and to carry out a preliminary disinfection, in some way like that of Pasteur. Before we begin, we have to disinfect the **vocabulary**.” (Jousse 2000:61)
- “And so there develops in the whole human composite of the Mimer a vast mimismological **terminology** of Corporeal Style, a **terminology** as rich and differentiated as his need for expression demands: each of the interesting beings of the universe will be ‘expressed’ within the human composite by its Essential Action.” (Jousse 2000:70)
- “From this normal tendency in Corporeal-manual Style, we should not then draw pejorative conclusions regarding the Mimer’s power to ‘abstract’ and to ‘generalize’, as has been done by some psychologists, who have drawn over-hasty, simplistic conclusions, using an overly narrow and algebrised **terminology**.” (Jousse 2000:70)
- “Besides, as I have already stated earlier, science can make progress only through the enrichment and continual deepening of its **terminology**. All experts know the lexical work that still remains to be done in order to handle the facts of human mechanics appropriate to the formidable complexity of acknowledged living reality.

I am well aware that even the most adequate **vocabulary** would not enable us to grasp fully the refinement and the highly expressive power of this intuitive, logical, mimismological gesticulation. Such density of life could not possibly ‘be expressed’ statically on paper. A proper lesson in Cinemimage would demand the collaboration of a man of pure Corporeal-manual Style or the help of a cinematographic record of his gesticulation.” (Jousse 2000:71)

- “Not having the objectively adapted words at my disposal, I am forced to rely once more on the very expressive gestual **terminology** from my Laboratory: ex-plic-a-t = he – makes the geste of - folding – out. In this way a simple ‘Propositional Geste’ can verbalise ethnically, and render commonplace, this chosal and masterly unfolding of a ‘cosmological interaction’ which revolutionises everything:

The Earth moves around the Sun.
Bodies attract Bodies.
Life begets Life.
etc.

The simple wording of a proposition can translate and transmit an entire great world-renewing discovery. But this proposition in a particular ethnic **language** is only the specific expression of one interaction of what is real, taken into the consciousness of one Anthropos, from among the indefiniteness of all unconscious cosmological interactions.” (Jousse 2000:133)

- “When it comes to expressing the being the various Mimers choose, instinctively and almost unanimously, this ‘characteristic Mimeme’, transforming it into a sort of ‘gestual name’ of the being in question. We have already seen previously how the ‘Name is the essence of the thing’, its ‘Essential Action’. Thus the whole of the human composite of the Rhythmo-mimer elaborates a vast gestual and mimismological **terminology**, which is as rich as its expressive needs require.” (Jousse 2000:175)
- “I have demonstrated in all my work that the role of the Anthropology of Mimism is to confine itself to being exclusively methodological. To the anthropologist falls the task of discovering the fundamental laws of the interacting mimer-anthropos. As these laws are gradually discovered, the anthropologist will have to create a clear, **precise terminology** to handle them. The other, increasingly specialized, scientific disciplines (Psychiatry, Psychology, Pedagogy, Linguistics, Philology, etc.) will have the responsibility of meticulously following to its conclusion the play, or the disarray, of these great laws through an indefinite multiplicity of particular facts.” (Jousse 2000:216)
- “**Precise terminology** is imperative: it alone allows one to isolate and identify very simple anthropological and ethnic facts which have hitherto been ignored or shamefully neglected.” (Jousse 2000:326)
- “I understand that this exposition is very technical. But I am dealing here with things which are new and extremely **precise**. These facts are of considerable psychological importance for the empirical

solution of what has been called the problem of human knowledge. A **vocabulary** which clarifies the distinction and sequence of these facts is necessary.

Besides, as I have already stated earlier, science can make progress only through the enrichment and continual deepening of its **terminology**. All experts know the lexical work that still remains to be done in order to handle the facts of human mechanics appropriate to the formidable complexity of acknowledged living reality." (Jousse 2000:71)

- "As predicted by Henri Delacroix, the whole of my written work is now eagerly awaited, and the readers of the future are prepared. It is my task now to devote the second part of my life to training the foreign scientific milieu by publishing my anthropological evidence expressed in its fully tested, adopted, and even 'plagiarized' **vocabulary**.

As a matter of interest, all the terms of my **vocabulary** - Gestual Language, Propositional Geste, Oral Style, for example - have now become quasi-indispensable expressions, so deeply are they rooted in reality. Whether they like it or not, even those authors who, for some reason or other, are reluctant to quote me by name, are impregnated with my anthropological **vocabulary**.

See Jousse 2000: 22, 31, 46, 50, 61, 62-63, 69, 70, 86, 87, 89, 108, 117, 130, 133, 135, 196, 390, 455, 469, *inter alia*.

□ 'text' in 'context' "One finds in a book only what one brings to it." (Jousse 2000:109)
[discovery] [intussuscepted] [memory] [receive] [Real] [Laplace]

Jousse identifies that what one understands in a **text** is dependent upon the **context** of being into which the text is received and registered. Expressed in Malinowskian terms: 'There is no **text** without **context**'. In a case of a new **text**, the '**context**' is the state of inner being already existing - the Real - into which the new **text** will be received. The informed **context** into which the **text** is received is then 're-gistered' i.e. 're-re-ordered' and 're-re-arranged', for meaning to be made. This 're-gistering' operation is based on the operating principle of 'rhythm' as a derivative of the order and logic of 'triphasism'. Thus '**One only finds in a text what one brings to it**' - by way of existing '**context**'.

Jousse makes the point that one can only find in a **text** what one can recognise, and recognition depends on extant knowledge and expertise: the reception and understanding of a message is subject to what the receiver already knows and understands. In the instance of Oral-style **texts**, if the reader of a scription has no previous knowledge or experience of the Oral Style (because s/he has been raised in a literate milieu), s/he will fail to recognise the Oral-style features of the **text**. Because he was raised in an Oral-style milieu, Jousse's he recognised the Oral-style features of the Aramaic **texts** because they were so similar to the **texts** which were characteristic of his paysan childhood milieu in Beaumont-sur-Sartre.

What Jousse accounts for is the fact that we 'understand more as we understand more' implying that a **text** means only as much as we can make of it, and what we make of it is dependent on what we have previously intussuscepted. He demonstrates the 're-gistering of meaning' by his use of quotations from the works of sundry other researchers with which he constituted 'The Oral Style' published in 1925. It is important to note that before he read the books from which he selected the quotations, he had already thought his synthesis through. In other words, he brought to **the texts** of the books from which the quotations came, a full understanding of his own construction, which was not dictated by the books that

he was later to read and use for the quotations. In this way he was able to bring an understanding to his reading that was not dictated by the writer that he was reading. He makes the point that this operation illustrates the contention of Laplace: "Discoveries consist in the bringing together of ideas susceptible to being connected, which have hitherto been isolated". (Jousse 2000:24) Jousse explains and illustrates this operation both microscopically and macroscopically.

Examples of Usage

- "It caused a real scandal when in 1925 I had the audacity to show that human expression was gestural expression, that man did not first express himself with his mouth, but with his entire body and with his hands.

By allowing that one could represent reality in the form of a circle, I had by dint of observation, "intussuscepted" the real into myself. Only then did I go to books to find out what other authors had observed on this question. I read some 5000 works. Of them I retained 500 and I chose, from these 500 volumes, the sentences that seemed to provide the closest tangents to reality, that is reality as I had internalised it through my mimisms. And then I took from Book X sentences which coincided with my reality, or sentence Z, which again coincided with my reality. And a great number of the points in my circle - but not all - were touched by sentences in authors that I read.

Can you say that I stole from others and made a book out of other books? Not at all. And yet my book is made up almost entirely of **quotations**. But do you think that, if there had been no reality in me, my book would have had such repercussions? It would have produced what so many other books produce: silence! Whereas there has been no silence around my Oral Style! Some theologians were taken in: "But it consists only of **quotations**!" And yet my oral style keeps them awake because they can no longer think of Rabbi Iehoua the Galilean as he was thought of before, because the reality I had in me worked: the reality and its logical development". (Jousse 1990:xv)

- "One finds in a book only what one brings to it. The book is only a file of verbal labels which help us to organise our individual experiences. To be only 'as knowledgeable as a book', is to be the bearer of an empty barrel of words. Contrary to what Mallarmé stated, the world does not exist to be recorded in the pages of a book. The world exists to transform itself, through the book or, better still, without the book, into living and self-creating thought." (Jousse 2000:109)

□ Text/s - textual - texture

[formula facets] [memory] [mnemotechnical devices] [Oral Style] [textual atoms]

Jousse makes the point that Oral-style **texts** qualify as **texts** by virtue of their structure, which reflects the origins of the term. Derived from *textus* = tissue (COED) and *texere* = weave (COED), the term '**text**' reflects a reality informing metaphor, which implies tissues of meaning woven into cohesive structures developed over time and with use, therefore Oral-style **texts** qualify fully in the 'etymological sense of the word'. In addition, the specific structure of Oral-style **texts** support and aid memory, thus mnemonic **texts**: "When one possesses a **text** within the fibres of one's being, then, functioning within the **text**, one can confront problems intelligently." (Jousse 2000:292) And in the expressing of the **text**, there is 'expression' of the whole psycho-physiological being: "A **text** must be something which speaks, and which speaks with lips of flesh." (Jousse 2000:108)

Examples of Usage

- "We must never lose sight of the fact that the popular Palestinian Midrâshists, whether they were besôrâists, mâshâlists or apocalyptists, were rhythm-catechistically shaped by continual daily contact

recognise that the written **text**, which we have before us, is evidence of an ephemeral phase pointing to our transitory weakness in the face of Life. We have no right to limit ourselves to printed **texts**. For them to be understood, they must be reintegrated into the living musculature.” (Jousse 2000:272)

- “This is the error which one makes every time one says that the New Testament is in Greek. The New Testament is not in Greek, but is the Greek re-encoding of an original Aramaic **text**. (...) We must decide how best to proceed when we are confronted by a Gospel encoded in Greek. One option is to proceed as the Greeks did: having long emerged from the Homeric oral stage and knowing nothing about the Aramaic formulaic style and its quasi-liturgical encoding, they assumed that the Greek encoded **text** was original and interpreted it semantically as such. In some instances, this resulted not only in the meaning being obscured, but even in the heresy of **textual** interpretation contrary to known historical and traditional Palestinian fact. (Jousse 2000:326)
- “A **text** does not exist in and for itself. It is an open receptacle, accessible to many possibilities. The **text** in the mouth of a child is not identical to that in the mouth of a genius. The child prepares the broad cup of crystal in a general way. Drop by drop, the genius fills the cup with a liqueur that is ever more delicately distilled and savoured with discernment.” (Jousse 2000:375)
- “For the **text** existed as a **text** to be recited authentically, even and most especially if the **text** was an oral one. The Teacher took great pains in choosing his Apprehenders:

b
c
 It was not you who chose me but it is I who chose you”

(Jousse 2000:383)

- “Some critics have thought they could identify two redactional documents there. As a mimismological anthropologist, I think that it is necessary simply to identify the two normal stages of human expression in this **text**. Unfortunately the recording in writing of the ‘aide-mémoire’ stage and style appears to invert the order of such primordial mimodramas. These stages need to be put back into their original order for both to be fully understood. Then they must be learned and played mimismologically, first, one after the other, and then, one into the other, because they are complementary.” (Jousse 2000:398)

□ **textual atoms**

[call words] [logic] [Mechanics] [mnemotechnical devices] [Pearl-Lessons] [text]

*“The **atom** activates the **atom** in the same way that the cluster of **atoms** activates the cluster of **atoms**. Without our knowing fully what they are, it is these clusters of **atoms** which we call ‘objects’, objecta – things with which we are confronted and which are external to us. The Object activates the Object. And it does so with such a degree of multiplicity that the activity can be identified as indefiniteness, which is not the same as infinity.” (Jousse 2000:112) Jousse identifies the mutual attraction of the ‘**atoms of text**’ or ‘**textual atoms**’, which are used in an Oral-style mnemonic **text** to bind the **text** together in its own logic and order. The Our Father provides a practical example of the use of ‘**the textual atom**’ of “the messianic ‘pivot-geste’: ATH + to come”: “Having pre-fixed the Computation of the elements of the Our Father at twelve balancings and therefore at six binaries, Rabbi Iéshoua, the Meshihâ, will make his whole oral Composition gravitate around the profoundly messianic ‘pivot-geste’: ATH + to come, as can be seen from the following Aramaic table:*

To help trigger the memory, the first balancing of the first binary will begin with the Aramaic articulation A of Abûnâ.

The first balancing of the second binary will begin with the Aramaic articulation T of Têtê.

The first balancing of the third binary will begin with the Aramaic articulation H of Hêkmâ.

The reciting mouth of the oral Composer senses how the pre-fixed articulatory series plays and vibrates in his musculature.” (Jousse 2000:491)

Examples of Usage

- “What then are these Celestial Mechanics of **textual atoms**? Let me first say that this perception constitutes an completely new science, at least in our French ethnic milieu. Until my studies in the Anthropology of Geste and Rhythm, it is clear that Palestinian texts were compiled in large volumes following a rudimentary classification by subject. But this mass of discrete elements lacked the impulse of an organising and unifying law. In the course of this present study, I would like to create an understanding of these Celestial Mechanics of **textual atoms**.

These Mechanics are celestial in the sense that they have been revealed, unveiled, by a mechanism From on High – the Invisible one, the All-Mighty one, the All-Knowing one, whatever the name used in order to define this infinitely living and intelligent Force, this Elâhâ. But they are also Mechanics of **textual atoms**. We will not have to deal in the first instance and at first hand with phenomena relating to nature and man, but with texts revealing these phenomena.

These texts will tend to dissociate and to re-associate in various ways as if they consisted of atomic units. Each of these **textual atoms** forms a small block which is easy to handle separately. As I wrote recently: “It is, so to speak, a marvellous game of living dominoes: the pieces of the game remain always roughly the same with their same reciprocal attractions, but their combinations are almost indefinitely renewed.”

In our present-day science we have something that is somehow comparable: the algebraic formula. When looking at the pages of Poincaré’s ‘Celestial Mechanics’ one sees imbrications of small relatively independent blocks. These small blocks – these imbricated ‘dominoes’ – are the formulas.

In the Palestinian milieu we find ourselves faced with a similar analogy: only, instead of having algebraic formulas, we have concrete formulas. It is the celestial mechanics of these concrete formulas which I would now like to study within the Palestinian ethnic milieu.

As I remarked earlier, our savants have totally ignored the Palestinian milieu. The theologians have selected a few fragments of texts at random and have then adjusted them strategically to correlate with their dogmatic or moral theses. As an anthropologist of Geste, who is not and who does not want to be a theologian, I say: might it not be highly scientific to address the global essence of ‘pure mechanics’ without being bothered to access apologetics or positive theology or something completely different? Consequently, what I will do is to observe all the constituents of ‘pure mechanics’ in the same way that I have addressed the function of human mechanics in previous chapters.

This purely anthropological approach is entirely new. A philosophy teacher might ask: “Which are the books I must read in order to introduce myself to the question?” I would be forced to reply that there are none. This is the very reason why I publish my books: to provide some idea of what the anthropological approach embraces. I am not sufficiently naive to imagine that I, in one lifetime and operating alone, can achieve what will demand the attention of hundreds of lives over hundreds of years. All I have sought was to open a ‘Research laboratory’. It must be said that an appreciable number of young researchers have entered this laboratory in a very short space of time. It is not without some pride that I see my own research being extended and corroborated by some thirty doctoral theses or scientific essays in a variety of anthropological techniques. I can only wish that such contributions will continue, particularly in the immense subject that I will treat here: the Celestial Mechanics of the **textual atoms** in the Palestinian ethnic Milieu.

Let me then analyse my subject as logically as possible, dividing it into three parts:

- 1 I will study the nature and life of the Traditional Formulas
- 2 Faced with these Formulas, I will see which Formulaic Anthropological Data they provide
- 3 After having understood what these Formulas are and after having found the Data which are enclosed within them, I will ask the question: “Are there any possibly known Discoveries within the Celestial Mechanics of these **textual atoms**? Are there any discoveries of known savants or discoverers? Some of Copernicus’s? Or our own Newton’s? Is it possible that these Palestinian

geniuses can make 'human Civilisation' progress by imbricating, in some new and unexpected way, the traditional Formulas, so as to 'reveal' a Rhythmo-catechism on the Mount, for example, and, more especially, an Our Father?" (Jousse 2000:455-457)

See also Jousse 2000: 474-495 re list of *textual* atomic data, and the example of *The Our Father*.

□ **Tôrâh - targum - Orâyetâ**

[Aramaic] [Galilee] [Galilean ethnic milieu] [Malkoûtâ] [Oral Style] ['Oraytâ'] [paysan] [pedagogy] [talmud] [targum]

Jousse identifies "That gift of knowledge par excellence – the gift of the **Tôrâh** - " (Jousse 2000:422) and records "Hence we have a **Tôrâh** which is literally 'Direction', and also, a Malkoûtâ which is literally a 'Regulation'." (Jousse 2000:384) "We know that the word **Tôrâh** signifies conduct, instruction, something like the mother who, with hands extended, protects and guides the child who is trying to walk. But the Earthling-man rejected his guidance. He is determined to escape, to wander off, and he will inevitably fall. The great disease of man is his ignorance, his night, his darkness. And his light is the **Tôrâh**, memorised and understood:

*"The **Tôrâh** is like a light which guides your footsteps."*

(Jousse 2000:596-597)

"For the Palestinian paysan, the terreux received life only in order to receive the **Tôrâh**-teaching, and consequently received the **Tôrâh**-teaching only to receive enduring life." (Jousse 2000:426) The **Tôrâh**-teaching was performed in the Oral-style Aramaic *targum* for the paysan population.

Examples of Usage

- "According to the rhythmic Recitatives of the Palestinian oral tradition, the universe and man were created and preserved for the **Tôrâh** alone. Before Sinai, the **Tôrâh** had been presented to all the peoples of the world. All, but Israel, refused it. Israel, alone, was willing to receive it, first in and through its whole being corporeally, then in and through its ears aurally. Israel, alone, agreed to manifest it in action and to receive it aurally, in other words to practise it physically and to learn it. In Israel, the global geste always preceded the oral geste. This accounts for Israel's nature as a unique people, a people chosen by the Giver of the **Tôrâh**. It accounts for the **Tôrâh** being vigilantly isolated in the Promised Land, as if in a high-walled garden. Whilst the **Tôrâh** was thus being sheltered from the other peoples of the world, it was able to unfurl its incarnate petals and spread its perfume on reciting lips.

This huge Traditionist House of the **Tôrâh** was, in a manner of speaking, a three-storeyed structure. On the first storey, the familial home was found, with the abbâ-father of the family, master of the house, as the elementary teacher of his sons or berâs, engendered in the flesh. Above, on the second storey, the national house was found, with the Abbâ-Father Authority, or Rabbi or Mâri, as superior Teacher of his Sons or Berâs, pedagogically engendered. Finally, at the top, the celestial house was found, a mysterious house, generally invisible and inaudible, of which the two lower houses were but the imperfect visible and audible replicas and echoes. At the top was found the eternal tradition of the speaking Trinity: the Memrâiser, the Memrâ and the Roûhâ, in other words the Speaker, the Spoken or Word, and the Breath. And these Three who repeated each other in an eternal echo were only One word, only One thing (only One substance). Corresponding with this transcending denomination, gestually concrete and analogically 'phonational', was the other transcendent appellation gestually concrete and analogically 'traditionist': the Abbâ of Heaven, the Berâ and the Paraqlîtâ.

Based on the fundamental anthropological law of human Mimism, and guided by the Oral tradition of the Abbâs of the Earth, let us undertake to ascend and inspect these three traditionist teaching levels: The Familial Tradition, the National Tradition, the Celestial Tradition.” (Jousse 2000:498-499)

- “The Palestinian ethnic milieu, then, proves to be the ethnic milieu of comparison par excellence, of the Mâshâl (= proverb, parable). So we understand why, from earliest antiquity, the favoured Palestinian Rhythmo-catechists were called Mâshâlists. Continuing the ancient tradition, Iéshoua, himself a celebrated Rhythmo-catechist, was really and essentially too, a Mâshâlist, but a Mâshâlist who **targumized** formulaically.

By means of continuous rhythmo-catechization from earliest childhood, the favoured rhythmo-catechetical composer was admirably versed in the **targumized Tôrah**, in the **Orâyetâ**. As a good Master of the House and of Instruction (the double Palestinian pedagogical semanticism requires these two terms in French or English), he reserved within the treasure-house of his heart-memory all of ‘the old’, that is the entire immense stock of old **targumic** formulae.” (Jousse 2000:224)

- “I cannot say it often enough: without knowing the theory, Israel acted thus because the mounting and triggering of the mechanism of Memory required the movements of the body. It is to that instinctive mnemonic system that the rhythmized balancing of the **Tôrah** owes its preservation in the Synagogue. Without balancings, it would have been impossible to recite it in its entirety as is done by the Rabbis and the Razis. Let us not forget that those who officially read the **Tôrah**, must still today psalmodise it without a mistake, without an hesitation, not even over a comma. Those present, who follow the words in books, challenge the recitation at the slightest faltering. At the third faltering, the chanter is disqualified. But until the discovery of the psycho-physiological causes and the mnemonic effects of the Law of Parallelism, Israel balanced itself without knowing why.” (Jousse 2000:256)
- “Founded on the great Anthropological Laws of the human labour, the Palestinian milieu coined the startling, yet definitive, expression: “To labour at the **Tôrah**”.

Palestinian paysans observed that animals, like themselves, obey the law of labour. They saw how the oxen balance the yoke by walking forward in an idiosyncratically curious manner. How well we feel the rhythmized gesture of the ox alternating its legs from right to left, and from front to back, on the taut traces! So it was that the paysans compared the recalcitrant reciter to the maverick heifer. The gesture from right to left, and left to right, is both the regular pace of the heifer and the regular balancing of the reciter who recites his Learning.

Given that the Yoke is the ‘Labourator’, the learning of the Apprehender-child is understood in the following terms: the Palestinian teacher will put the Apprehender-child under the balancing of the ‘labour’, the ‘labour’ being the yoke of the study of the **Tôrah**. To ‘labour’ at the **Tôrah** is to make the geste of ‘labour’, which is identified as the balancing of those beings that labour, both animals and people.

This makes it clear that we are constantly challenged by Rhythmo-pedagogical words which are nearly impossible to translate. Our word ‘cult’ for example, from ‘to cultivate’, no longer means ‘labour’ to us, which is regrettable when it comes to in-depth research and comprehension!” (Jousse 2000:297)

- “Apprehending is, therefore, essentially a question of childlike suppleness and receptivity that banishes rigidity, stiff-neckedness and resistance. Hence the well-known, yet so little understood, formula which runs like a sweeping reproach through Palestinian civilization over the centuries of its history: “You are a stiff-necked people!” because their receptor muscles did not readily lend themselves to submission under the pedagogical Yoke and under the pedagogical Burden of the **Tôrah**.

“To grasp the truth”, stated Ollé-Laprune, “you have to make yourself desirous of the truth”. He called this disposition “moral certitude”, because this type of certitude requires previous moral conditioning before it can be lodged in the subject.” (Jousse 2000:357)

- “In the **Tôrah**, all is Geste, all is Dâbâr, but not all is parole. This polysemantism comes into play at the precise moment when one knows that speech is simply a reduction of action. We find this gestual

and recitational mechanism sublimated in Iéshoua, the great structuror of gestes, the great praxic – he who brought the Regula, the Malkoûtâ, this Rule of the actions, which I have already cited in midrâsh fashion to demonstrate its penetrating logic:

You willprehend		and you will retain
	and therefore you will love	
the Lord		your Teacher
	with all your memory-heart	
with all your reciting throat		and with all your miming muscles“

(Jousse 2000:304)

- “The coincidence of the feast of the harvest with the feast of the gift of the **Tôrâh** shows us how much the Palestinian ethnic milieu, in spite of everything, always remained faithful to its primordial paysan tradition. As we saw in the mimodrama of the creation, it was an earthling-man modelled from the humid dust of the earth, who accessed the immense, infinite human mimodrama. We will understand this primordial mimodrama truly and profoundly only by remaining, or becoming again, ‘paysan’.” (Jousse 2000:423)
- “Esdras was the great restorer of the **Tôrâh** when the people had lost the use of Hebrew during the Babylonian exile. In Babylonia, there were neither temple nor sacrifices. The institution of the cultural rhythm-catechism at this time marked the beginning of the Rabbinate with its twin currents: on one hand was the great written source, the **Tôrâh** in Hebrew, revealing the immutable; on the other, was the commentaries of the Rabbis and, parallel to them, the **Targum** or oral translation of the Hebrew **Tôrâh** into the language then spoken and understood by everyone, Aramaic.” (Jousse 2000:594)
- “When we examine the Life of Iéshoua, we ascertain very quickly that this Rabbi Instructor not only taught with the writings which were ‘memory-aids committed to writing’ of the **Tôrâh**-Instruction, but that he also brought something new. He re-organised, into a coherent system, all that had been scattered in the **Targum**. For he did not come ‘to undo the **Tôrâh** and the Nabis, but to make them real’, in other words to gestualise them, to play them and to live them. He gestualised what was verbal before verbalising his Gestes. *Coepit facere et docere* – “He began to act and to teach”. Above all else, his teaching is in the Global Style. He did not present himself merely as an Instructor or a ‘Pilpulist’ of texts, but as a man who lived his formulaic doctrine in totality because it was prophetically formulated by the Nabis, from which emerges his omnipresent Global and Oral Formulism. He can therefore say:

b	c
If you do not believe	Believe
in the words I speak	in the gestes I perform

This formula is incorporated into all the prophecies. *Et Verbum caro factum est* - “and the Word became flesh”. This formula, barren for many in its Latin form, irradiates an inexhaustible richness, as does the directing-**Tôrâh**

And the Memrâ became Bisrâ.”

(Jousse 2000:170)

□ **Tradition/-s - traditioning - traditioned - traditional - traditionally - traditionists**
[Oral Tradition] [Oral-style Tradition] [pedagogy] [Spoken Style] [style] [Written Style] [Qehillâh]

By ‘**traditioning**’ Jousse means both ‘**tradition-creating**’ and ‘**tradition-sourced**’. This arises out of his reference to the “**Tradition of Transmission**” (Jousse 2000a:102) In this we are meant to understand that ‘**tradition**’ transmits from the past into the present and from the present into the future, while the transmission itself forms the **tradition** that it transmits’. No conventional English equivalent is available, so I use ‘**traditioning**’. As in “To do this, I can find no richer subject than him to whom Iéshou”a, a Master fully qualified in Oral Style, confided the succession of his task to Elaborate, Construct, and Instruct his traditional and **traditioning** Qehillâh.” (Jousse 2000a:164)

Jousse identifies the pedagogical role of 'traditioning', i.e. learning and teaching, in those contexts where the preferred mode of communication for pedagogic practices is the mnemonic Oral Style as opposed to 'schooling' which is learning and teaching using the Spoken- and Written-style mode of communication as is conventional in a literate ethnic milieu.

Examples of Usage

- "To use the term, '**Tradition**', is to refer, by the same token, to the transmission of living elements which have been received and developed within the ethnic milieu over earlier centuries. Here, the **traditional** elements are living Oral-style 'Pearl-Lessons': pearls which have slowly 'crystallised', and which are methodologically 'threaded' in ordered and counted recitations as an aid to their living 'utilisation'." (Jousse 2000:26)
- "What struck me most forcibly was not only the demand for accuracy in the transmission of the **tradition**, but also the amazing number of items in each memorised repertoire." (Jousse 2000:16)
- "And the Global Oral-style **tradition** will be the transmission, from Anthropos to Anthropos, of a perpetually repeated and perpetually discovering Counting-necklace." (Jousse 2000:148)
- "It is quite certain that the Druids were perfectly acquainted with writing, for the Greek alphabet's letters were used all around them, on a daily basis, for all the public and private matters of Gallic life. This notwithstanding, we are informed by Caesar that the Druids outlawed the use of writing in the transmission of their lessons which they presented in 'rhythmo-catechetical' form, demonstrating thereby their particular pedagogic wisdom. From a purely anthropological point of view, I give 'oral-repetition-like-an-echo' as the full etymological meaning of the word 'cat-eche-tical'.

While the Druid instructors were handing on their lessons in this very 'rhythmo-catechetical form' in ancient Gaul, the Abbâs or Rabbis or Mâris were simultaneously '**traditioning**' their lessons to their Berâs or Talmid or Abdâs under the very same form, in Palestine. In our bookish language, the word 'catechism' proves to be the most exact translation of the pedagogical term 'Mishnâh' or 'oral-repetition-like-an-echo'.

The Abbâs or Rabbis or Mâris were mishnaïsts, catechists, and more specifically, rhythmo-catechists. " (Jousse 2000:217)

- "If a person's life could be summarized in a single sentence, and if I wanted to sum up my life as a scientific **Traditionist**, I would simply say: "I have been a resistance fighter against bookish and dead Philology".

The fact is that all the studies our young people undertake under the disconcerting term 'humanities', are based on fossilised, philological theories.

Linguistic methods are philological methods.

Exegetic methods are philological methods.

Psychiatric methods were philological methods – until the great Morlaàs.

Even my very own very religion, Christianity, has wittingly or unwittingly and to a lesser or greater extent, been influenced by bookish Philologism.(...)

There is thus, not only before us but within us, a bookish philologism which continues, and will continue for an undeterminable time, to be viscerally opposed to Palestinism, the explanation of the creation of anthropological Civilisation. The strategies of this philologism may not vary, but they are redoubtable: I have called it 'scorched earth' criticism.

When 'scorched earth' criticism is applied, nothing authentic must be left standing, no author must retain anything of what was **traditionally** his, nothing belongs to anyone any more. (...)

I have been a committed résistant in the **traditionist** sense, which implies that I have also consistently been philologist résistant. For philologism is incarnated in bookish hypercriticism, which negates all Living **Tradition**. All the efforts of my so-called classical training have been directed towards the mastery of this bookish hypercriticism." (Jousse 2000:44-45)

See also Jousse 2000: 26-27, 266, 503, 505, 512-513, 515, 519-520, 559, 498-499, 526-527, inter alia.

- Translate/s - translated - translating - translator/s - translation/s - translator-traitor - encoding - re-encoding - '*traduttore, traditore*'

[Metourgemân] [Oral Style] [Oral-style tradition] [scripting] [shadow] [writing] [Written Style] [

Jousse records that

- all **translation** is betrayal of some kind or degree, not only because of inter-lingual slippage but also because of inter-cultural and inter-modal slippage.
- there is an 'abyss' of difference between **translation** and **encoding**, and an even greater difference between **re-translation** and **re-encoding**

Jousse further raises the betrayal typified by the **translation** from the Oral Style to the Written Style in the scripting of mnemonic Oral-style texts which raise a particularly significant case of *traduttore, traditore* = **translator, traitor**. By 'scripting' the mnemonic Oral-style texts - the socio-cultural archive - into writing, their power and magic were brought from the hidden inner Real of human memory into the light of the written record and were so made accessible to the detractors/enemies, which constituted betrayal of the worst possible kind. Hence the Druids' not committing their ancient magic and wisdom to written record and thereby subjected it to total oblivion. This raises a critical point of tension:

Quo Vadis?

Resist the scripting of the Oral-style tradition and risk it being lost in oblivion?

Script the Oral-style tradition and risk it being betrayed and/or stolen?

The Druids followed the former course ...

The Ancient Galileans the latter ...

The Druids' wisdom is gone forever ... but inviolate

The Galilean civilisation is with us still ... albeit changed

Examples of Usage

- "The psychology of **translation** from one language to another, even when the languages are as close linguistically, semantically and rhythmically as are Hebrew and Aramaic, demonstrates the impossibility of ideal **translation**. Such an ideal was implacably pursued in this milieu of precision and fidelity, but proved almost impossible to attain in a consistent way ... Michel Bréal, the great master of semantics (*Essai de Sémantique*, 1837) has shown that every one of our words ages rapidly and no longer corresponds to the meaning it had at some previous given moment. So many of our present-day words, as a result of semantic evolution, distort reality. Most heresies derive from this anachronism. Modernism is above all a question of anthropology of language.

Any ethnic standpoint transported into another ethnic standpoint is in danger of being distorted. This is the origin of the deviation of meaning when one focusses the **translation** on the words of another language without going back to the original underlying geste." (Jousse 2000:597)

- "Ethnic milieux do not necessarily all attribute the same actions or 'gestes' to the same objects. Since this is so, it is possible that one ethnic milieu may well perceive the connection established between a visible and an invisible object in another ethnic milieu shocking, or even illogical and contradictory.

This reaction will be referred to as 'prelogical mentality'. But if we place ourselves within the cinemimical system of one and the same ethnic milieu, without pretending to **translate** it into the cinemimical system of another ethnic milieu, which quite naturally does not recognize identical interactions from object to object, then we will sense that everything there is playing, behaving, and connecting logically. The so-called 'prelogical mentality' is therefore merely a more pronounced case of the well-known psychological phenomenon: **traduttore, traditore** - 'translator, traitor'. Prelogical mentality will disappear as soon as we acquire for ourselves sufficient expressive sensitivity to retrieve all subtle, seemingly incoherent gestes, and rediscover their tenuous interlinkages." (Jousse 2000:78)

- "Oral Style is not designed to be read but to be learnt and repeated orally: Written Style is designed to be read, not learnt. This accounts for the presence of traditional formulae in the former and their absence in the latter.

We have already seen that this difference is critically important to the style specialist when he seeks to **re-encode** a text. (I do not say to **re-translate** it). This **re-encoding** is relatively easy, or at the very least theoretically possible, when it is a case of a 'putting a formulaic Oral Style into writing', if the traditional ethnic formulae are already well known. This is the case, for example, with Esdras' Apocalypse, originally composed in Aramaic Targumic formulae. In this instance, we know to what good use Léon Gry put Targumic Formulism in his Aramaic **re-encoding** of this secret Apocalypse by Esdras. ('Esdras' was actually a pseudonym in the Judean resistance movement, like 'Baruch', 'Abraham' and others, who were all rhythm-announcers of the liberation by the anticipated liberator, the Targumic Meshihâ).

On the other hand such **re-encoding** is absolutely impossible when one is dealing with an individual 'Written Style', without traditional ethnic formulae. One can only try to **re-translate**. Such **re-translations** will vary as widely as the **re-translators**, whereas the **re-encoding** will be identical no matter who re-encodes. Flavius-Iôsêph's work on the Judean War, written in Aramaic 'Written Style', was thus **translated** into writing by Aramaeo-Hellenistic sunergoï, in classic literary Greek style.

This classically literary Greek style reminds us of another Greek work, also classically literary, but which certain people considered to be the **translation** of an Aramaic 'putting-into-writing Oral Style'. This work has reached us under the traditional name of Paulus-Shâoûl. I am referring here to the Epistle to the Hebrews which would be better called the Epistle to the Aramaists. Upon reading it, one is struck by the inexplicable contrast between the subject matter and the style. The style reveals mastery of Greek technique and the Hellenic language. The subject matter, however, can only have been conceived of, and treated by, a Rabbi, an Aramaist son of Aramaists, a meticulous expert in all the liturgical and symbolic particularities of the temple of Jerusalem.

Up until now, the authenticity of a work has been judged by comparing its style with the style of other works by the same author, but without considering the customary and synagogical intervention of the sunergoï, as in the case of Flavius-Iôsêph. On these stylistic grounds, Paulus-Shâoûl has been denied the authorship of this Letter to the Aramaists.

This would be clearly explained if, for once, as would be fitting, Rabbi Shâoûl had sent his 'Oral-style' lesson in written Aramaic, to the Aramaists, sons of Aramaists. In such a case, the chosen 'sunergos' would not have encoded orally and during the 'performance'. He would have **translated** the learned Aramaic formulae, and the tenacious rhythm-catechistic structures of the former apprehender of Rabban Gamâliel, afterwards, at leisure, in idiomatic Greek style and in writing.

b		c
On many		and in many
occasions		ways
	d	
	Elâhâ	
e		h
In days gone by		At the end of his time
spoke		He spoke

f
g
i
j
 to the fathers
 through the Nabis
 to us
 through the Berā

He. I, 1-2

By a singular irony, of all Shâouî's epistles, so formulaically Aramaic beneath their Greek **encoding**, it is precisely the only one drafted in writing in Aramaic and sent by written text to the Aramaists of Jerusalem, which is considered to be the least authentically his. The elected sunergos spared nothing when he subsequently transcribed the Aramaic perfection of Paulus-Shâouî's living formulae into his own polished and mature Greek phraseology. In this instance, the Greek translator eclipsed the Aramaic oral composer." (Jousse 2000:554-555)

- "Between '**translating**' and '**encoding**' there is an abyss. In a **translation** as it is usually understood there are as many versions as there are **translators**. Try to re-translate Tacitus or Pindar from schoolboy **translations**! If you do not know the original text, you will end up with pure invention.

With the **encoding** procedure, you have a sentence built up word by word, which you cannot change because it is formulaic and traditional. Because this sentence was repeated frequently, the encoders, the metourguemâns very rapidly acquired a stereotyped procedure which obeyed a rigid tradition as well. They were trapped by the mechanism of formulism which worked by propositions of imposed terms, to the extent that the formulae of the Aramaic Targum encoded the Hebraic formulae, as much as was possible. We cannot **translate** word by word of a dictionary for fear of entering into dangerous territory. Instead we must **translate** the **encoding** of propositional ethnic formulae: the whole block must be grasped and **translated**." (Jousse 2000:597)

See also Jousse 2000: 32, 34, 325-343, 598, 599, inter alia.

□ **transubstantiate/s - transubstantiated - transubstantiation/s**

[Abba-insufflation] [Anthropology of Dust] [Communion] [Mechanics] [memory] [memory-aid] [Memrâ]

Jousse identifies a number of instances of the transubstantiation of matter - and therefore the transformed manifestations of energy forms, or frequencies of rhythm:

- *the transubstantiation of the Memrâ into the universe - the Creation of the World;*
- *the transubstantiation of earth into the anthropos - the Insufflation of the Anthropos;*
- *the transubstantiation of the anthropos back into earth - the Anthropology of Dust;*
- *the transubstantiation of resurrection - the Re-insufflation of human life*
- *the transubstantiation of the flesh and blood of the sacrificial lamb into the bread and wine - the Communion*
- *the transubstantiation of the apprehending into comprehending - the Incarnation of the Memrâ.*

Examples of Usage

- "With the gestes of mimism, there is no syllogism. With the gestes of mimism, there is analogism. The introduction of life and death on the earth, which is both Palestinianism and paysanism, allows only one law for the Earthling-man: the Law of the Earth. In the mimodrama of the Creation, we witnessed the **transubstantiation** of the earth into the Earthling-man. In a second mimodrama, we saw the Earthling-man becoming again the dust of the earth by the withdrawing of the life-giving Breath. And that is the mimodrama of Death.

We need a complementary, annunciating mimodrama of Revivification which is, so to speak, Re-creation. We have just been reminded of the great Nabi mimer, Ezechiel, playing this indispensable mimodrama visually, and verbalizing it orally. Indeed, it was necessary that the Re-creation respond to the Creation: to create that double intussusception of the Breath of Life, for

Breath
you were

And with the Breath
you will again be

What we really have there are the mimodramas of the intussusception of the Breath and of the Earth. We might say that if the Earth has need of the Breath, the Breath has need of the Earth. Out of this arises the necessity of the resurrection of the dead directly from the dust of the earth.” (Jousse 2000:403)

- “We have to grasp all of this at some depth if we are to comprehend the incarnation and the **transubstantiation** of ‘bread and wine’ into ‘flesh and blood’ under the influence of the effective, operative word of the incarnated Memrâ.” (Jousse 2000:581)

The eternal Wisdom says that the Bread-Lesson must be sought daily, but satisfaction anticipated only in eternity. The eternal Wisdom, incarnated in Palestinian fashion responds and satisfies with the infinite promise of the All-Knowing One because He is the All-Powerful One:

b
Whoever eats of this bread
will never have hunger again

c
And whoever drinks this water
will never have thirst again.

The effect of the analogy upon the object was so intense, that the bread given to the crowd and the water given to the Samaritan woman became the bread and the wine of the Cenacle: accompanied by the teaching of the Teacher, it was **transubstantiated** into the Teacher’s flesh and blood.

While inspiration demands immeasurable patience, **Transubstantiation** demands terrifying intensity. If a man persists to taste the flesh-lesson of the God-Man intensely, he will come to taste the intensity of God.

Born a Sarthian paysan, and having become a Palestinian anthropologist, after forty years of silence and solitude, I still find immense daily savour and meaning in an encoded formulaic sentence, so like that of the Our Father, that I first heard rhythm-melodized in my childhood and learned in Latin through oral repetition:

*Panem de coelo praestitisti eis,
Omne delectamentum in se habentem.*

You have given them bread that comes from heaven
the flavour of which is indescribable ...”

(Jousse 2000:443)

- “‘Take and eat!’ Before there was visible and mysterious food, there was an invitation which paralleled the one Iéshoua had already made: ‘Apprehend and comprehend!’ Let us never forget that in action as well as in word, we are situated in the full-blown ethnic milieu of Enigma and **Transubstantiation**. The takers are the learners: the prehenders are, at one and the same time, the Apprehenders. Manducation is also Memorisation.

There we find ourselves faced with two great gestual mechanisms, traditionally handed on and traditionally significant. We have the universal pedagogy of the two linked and successive gestes: Transmitting and Receiving.” (Jousse 2000:356-357)

See also Jousse 2000: 141, 144, 355, 378, 392, 433, 450, 569-570, *inter alia*.

□ Trinity

[analogy] [Abbâ] [Memrâ] [metaphor] [Oral-style tradition] [Palestinian Oral-style] [symbol] [Revelation] [Roûhâh]

Jousse identifies the origin, the function and the meaning of the **Trinity** in the Palestinian Oral-style tradition. Jousse affirms that: “We do not have to wonder at the source of the mystery of the **Trinity**. (...) It is supported by neither a metaphor nor a symbol, but rooted in an analogy.” (Jousse 2000:563) “And so it is everywhere. Formulaically and numerically, everything is embedded in everything, and everything is gestually concrete. I find it so, for example, when I analyse the familiar **Trinity** of the Abbâ, the Berâ

and the Paraqlîtâ, unified in one single concrete 'parole' by the reverberating echo of the same traditional formulas. It takes no more than the space of one geste of an inspired genius to transpose these 'persons' and to sublimate them analogically into the world of the Celestial Tradition.

Similarly, when I am shown the logically imbricated sequence of the Speaking, the Speech and the Breath – le Parlant, le Parler et le Souffle – I grasp at once its gestual imbrication. This gestual and concrete logic is dislocated when the three namings are translated for us into algebrose words: Speaking, Word and Spirit – Parlant, Verbe and Esprit." (Jousse 2000:473)

Examples of Usage

- "To explain the **Trinity**, one has to examine the analogies which were the tools of the Revelation." (Jousse 2000:563)
- "So beautiful is this semantic discovery that even today the purest of metaphysicians can do no more than repeat this expression in their works on the **Trinity**. Under the cover of Latin words, they continue to handle the concept of the Abbâ, the concept of the Berâ, and the concept of the Roûhâ, which is expressed holistically in the geste of the Cross." (Jousse 2000:147)
- "Based then on the gestual mechanism of the Speaker, the Word and the Breath, we go back to the analogical mimodrama, of the **Trinity**. I show in my chapter on Father, Son and Paraclete how nobody focused researchers in that direction until I urged it, for the simple reason that, until now, the principal question of the 'Palestinian mimodramatic formulas' has been strangely neglected." (Jousse 2000:470)
- "This huge Traditionist House of the Tôrâh was, in a manner of speaking, a three-storeyed structure. On the first storey, the familial home was found, with the abbâ-father of the family, master of the house, as the elementary teacher of his sons or berâs, engendered in the flesh. Above, on the second storey, the national house was found, with the Abbâ-Father Authority, or Rabbi or Mârî, as superior Teacher of his Sons or Berâs, pedagogically engendered. Finally, at the top, the celestial house was found, a mysterious house, generally invisible and inaudible, of which the two lower houses were but the imperfect visible and audible replicas and echoes. At the top was found the eternal tradition of the speaking **Trinity**: the Memrâiser, the Memrâ and the Roûhâ, in other words the Speaker, the Spoken or Word, and the Breath. And these Three who repeated each other in an eternal echo were only One word, only One thing (only One substance). Corresponding with this transcending denomination, gestually concrete and analogically 'phonational', was the other transcendent appellation gestually concrete and analogically 'traditionist': the Abbâ of Heaven, the Berâ and the Paraqlîtâ.

Based on the fundamental anthropological law of human Mimism, and guided by the Oral tradition of the Abbâs of the Earth, let us undertake to ascend and inspect these three traditionist teaching levels: The Familial Tradition, the National Tradition, the Celestial Tradition. (...) The paternal house was the primordial milieu of the Palestinian tradition. The abbâ-father of the family, the master of the house, was the Teaching master, for he was the master of the Traditions. He alone physically engendered the berâs in order to teach them as the berâs of the Tôrâh or, more exactly, of the Orâyetâ (the Tôrâh in Aramaic).

In the first century of our era, as in the last centuries before our era, and probably before that from the time of Esdras, in the time of the exile in Babylon, Aramaic, not Hebrew, was the language of the 'family'. This explains the linguistic necessity of encoding the Hebraic formulae of the ancient and immutable Tôrâh, which had been recorded in writing, into understandable oral Aramaic formulae.

There was thus a **Trinity** of roles for the oral transmission of the Tôrâh (the Aramaic Orâyetâ) in the paternal house: the abbâ, the berâ and the paraqlîtâ." (Jousse 2000:498-499)

- "There existed basically and intrinsically the 'phonational' **Trinity**: the Speaker, the Word Spoken or Speech, and the Breath. The Speech was 'son' of the Speaker, and the Breath proceeded from the first two, like a phono-miming echo. Essentially, the fundamental method of Palestinian tradition was the simultaneous enacting, and enactment, of the great law of human Mimism, simultaneously corporeal-

Examples of Usage

- “To use the term, ‘Tradition’, is to refer, by the same token, to the **transmission** of living elements which have been **received** and developed within the ethnic milieu over earlier centuries. Here, the traditional elements are living Oral-style ‘Pearl-Lessons’: pearls which have slowly ‘crystallised’, and which are methodologically ‘threaded’ in ordered and counted recitations as an aid to their living ‘utilisation’.” (Jousse 2000:26)
- “My scientific studies led me, some twenty years ago, to pose the following problem to experimental and ethnic psychology: “How does man, placed at the heart of all the immeasurable actions of the universe, manage to conserve the memory of these actions within him, and to **transmit** this memory faithfully to his descendants, from generation to generation?”” (Jousse 2000:30)
- “In each ethnic milieu this living and active parallelism, which is simultaneously physiological, semantic, melodic and rhythmic, leads to a kind of ‘patterning’ of the musculature in a number of proverb-types. Let us take the example of an ethnic milieu in which the oral tradition has fixed some four to five hundred typical rhythmic schemas as models in the oral form. These models have been **transmitted** without any written record from time immemorial. To these models, the improviser will then adjust other rhythmic schemas of identical form - equal in structure, in the number of words, in rhythm, and even, if possible, with equivalent meaning.”(Jousse 2000:35)“
- “And the Global Oral-style tradition will be the **transmission**, from Anthropos to Anthropos, of a perpetually repeated and perpetually discovering Counting-necklace.” (Jousse 2000:148)
- “Had the cavemen had technology at their disposal to record their animate movement – their Mimograms – we would certainly have bypassed the deadening and mummifying stage of our static writing. Today’s cinema is the natural successor to the lively ‘shadow plays’ projected by the Mimodramatist hunters and providers of Montignac. From a scientific point of view, we would be way ahead of where we are now if we had been able to **transmit** by moving graphics all that was ever played out on our soil for twenty five thousand years, or even since the inhabitants of Montignac.” (Jousse 2000:153)
- “The sound of things has been echoed for thousands of years. For millennia, there have been men who have been **transmitting** sounds to each other. We do not know when the Anthropos started expressing meaning, nor when he started to pass from global Mimismo-cinetism to oral Mimismo-phonetism.” (Jousse 2000:160)
- “Ethnic forces can challenge, and thus weaken, the anthropological force of the ‘crystallisation of the Pearl-Lessons’, but they will never be able to eradicate them. Anthropological forces always find some means to reach their goal. I have proof of this. Normal anthropological expression always remains concretely ‘mimismological’ in its cinemimic depths. ‘Phonomimic’ expression, subjugated by the ethnic milieu and **transmitted** from mouth to mouth over thousands of generations, has suffered the ravages of Algebrosis. It does not matter! The anthropological force watches, and wakens, and awakens whatever Concretism still remains in the variously algebrosed elements of Mimismo-phonetism.” (Jousse 2000:194)
- “All the living, knowing and quivering mechanisms which we are in the process of observing have one aim only: to allow human Memory to **transmit** tradition with that fidelity which in Palestinism is truth – and this, without involuntary additions or suppressions. I specify ‘involuntary’, for human Memory is not a gross, unconscious and inadapted mechanism. It is not a robot made by the hand of man. To voice the truth is to express generosity and thus adaptability.” (Jousse 2000:195)

See also Jousse 2000: 16, 126, 133, 197, 236, 312, 357, inter alia.

- **Tri-phasism - Tri-phasicity - Tri-phase Mimism - tri-phase proposition - Tri-phase propositional geste - The Law of Universal/Cosmological Interaction - ‘an acting one - acting on - an acted upon’**

[an Acting one - acting on - an acted upon] [anthropos] [geste] [mimism] [objective] [Real]

“Triphasism is fundamentally the unconscious play of Cosmological Interaction. This Cosmological Interaction becomes anthropological from the moment it reverberates in the Anthropos – globally as Mimismo-kinetic Interactions, and orally as Mimismo-phonetic Interactions.

Unconscious Cosmological Tri-phasism

I will speak constantly of conforming with what is objectively real. What then is this objective reality, independent of anthropological subjectivity? What is this Cosmos which is the focus of my ceaseless investigations?

In such instances, we have the Interaction of ‘Cosmological Triphasism’: the imprecise vagueness of what is Real, in its totality. Indeed, from this infinite Acting one an indefinite number of Transitory Actions will be able to spring forth. As we will see, science consists wholly of finding the Actions which are in a manner of speaking concentrated in these many myriads of ‘Acting ones’. And even the greatest discoverers – those who leave us in awed silence – will achieve no more than the discovery of a lone and solitary Interaction out of the multiplicity of Interactions with which one such Acting one is pregnant.

While I did not discover Universal Inter-attraction, I was the first to formulate the Law of Universal Interaction which we will see reappearing, inexhaustibly, as: an acting one – acting on – an acted upon. There is no such a thing as a separate force, an independent energy or complex of energies. The complexity of Universal Interaction interacts incessantly in the tri-phase pattern of:

an acting one acting on an acted upon”

(Jousse 2000:110)

“Tri-phasism is then the first and essential Law of Cosmological Energy, and it operates as such at all levels.” (Jousse 2000:112)

Examples of Usage

- “We cannot put too much emphasis on the all-pervasive power of **mimismological Interactions**. Indeed, once elementary gesticulation has acquired sufficient richness, Mimemes are never intussuscepted or replayed in isolation, as are the artificial words of a dictionary; instead they are always replayed under a dynamic, extremely complex form of **Interactions**. **Interaction** is the unit of **mimismological** re-play. Once intellectualized, it will become the predominantly **Tri-phase Propositional Geste**:

an acting one — acting on — an acted upon”

(Jousse 2000:81)

- “This re-play of corporeal and manual Mimemes is neither scattered nor incoherent. It is accomplished generally in the spontaneous, intelligent and logical form of a generally **Tri-phase Propositional Geste**:

an acting one acting on an acted upon

These three natural phases of the miming **Propositional Geste** are not only necessarily successive but they are also biologically imbricated. They make up an indivisible muscular and semantic whole.” (Jousse 2000:91)

- “Indeed, the body as a whole is informed, and, with growing awareness, transported into consciousness by the irradiating **Mimism**: this has been called thought. It is precisely this **mimismological** phasism which allowed me to study 'Rhythm and Thought' in depth, or better still, 'Rhythm and Memory' in the global **Anthropos**. Hence, the golden rule of Memory, which I have fully delineated: the **Anthropos** memorises with his whole body.” (Jousse 2000:175)
- “What was first played out fragmentarily, the musculature synthesises and replays. Observation of the **mismological** replay of the young **anthropos** demonstrates its early fragmentary and erratic nature. This replay is infrequently a globally maladroit outline of the gestual ensemble. More frequently it is the replay of one or the other feature of this ensemble and usually focuses the most salient of its features. Then slowly, progressively, this feature is stretched out linearly, the gestual phase is prolonged into a multi-phased gesticulation that assigns it its true place and function in the global replay of the **Interaction**.” (Jousse 2000:81)
- “That is why the so-called monosyllabic languages are only monosyllabic because the **proposition** has been divided into its tear-proof constitutive and **Interactional** phases. I must reiterate repeatedly: the ‘word’ does not exist. There is only the natural **Tri-phase Proposition**, for the **Tri-phase Mimism** is always at the source. A word can no doubt be the summary of a whole research mechanism, for example **Bergson** and ‘Duration’, but I reiterate clearly that a summary implies a whole series of underlying **Interactional** **Mimemes**.

The words of the dictionary and the rules of our grammar books distort the conception and the rhythm of language from the very start. A mother or a child never speaks like a grammar book. A child speaks and rhythms his maternal language admirably without knowing about hyphens and apostrophes. He speaks and he rhythms in phrases, by **Propositional Geste**: ‘the rabbit has eaten grass.’ ‘The cat has crunched the mouse.’ ‘It is always the Actor, the action, the Acted upon.’ With his whole body, the child re-plays no more than the **Interactions**, and echoes them in his mouth in little phrases which can be grammatically analysed into subject, verb, object. Like the very little girl who was less than three years old and who exclaimed joyfully: “I must sing the butterfly!” And, playfully, she found and rhythm-melodised the following exquisite and profound expression: “The butterfly flies in the light!” Is this the child playing the butterfly, or the butterfly playing the child?” (Jousse 2000:166)

- “The essence of the Whole, viewed objectively from the exterior, is energy. This energy is neither diffused nor static, but primordially and dynamically crystallised into **Universal** and **Cosmological Interactions**.

The essential element of the Cosmos is an Action which Acts on another Action. I have called this element: **Tri-phasism**.

The cluster of energy which I call the ‘**Acting one**’, acts in a certain way on another cluster of energy which I call the ‘**Acted upon**’. What is this ‘**Acting one**’? It is that energy which will perpetually propel a certain characteristic Action. But the action-being to whom I refer, possesses not only this essential **geste**: this action-being acts on other action-beings, according to its own potential capacity.

I express this **Tri-phasism** as follows:

an acting one acting on an acted upon

And this may have happened many myriads of times, over many thousands of years even before there were **Anthropoi** to receive and register this **Interaction** in its global complexity. What we had in such instances was an anthropological void because there was as yet no **Anthropos**. In this **Interactional** cosmos there were only ‘Actions **acting on** other Actions’, indefinitely. If a motor-camera could have been set up, it would have objectively recorded these myriad **Interactions** waiting for an **Anthropos** who might only appear millions of years later.

In such instances, we have the **Interaction** of ‘**Cosmological Triphasism**’: the imprecise vagueness of what is Real, in its totality. Indeed, from this infinite **Acting one** an indefinite number of

Transitory Actions will be able to spring forth. As we will see, science consists wholly of finding the Actions which are in a manner of speaking concentrated in these many myriads of '**Acting ones**'. And even the greatest discoverers – those who leave us in awed silence – will achieve no more than the discovery of a lone and solitary **Interaction** out of the multiplicity of **Interactions** with which one such **Acting one** is pregnant.

While I did not discover **Universal** Inter-attraction, I was the first to formulate the **Law** of **Universal Interaction** which we will see reappearing, inexhaustibly, as: **an acting one – acting on – an acted upon**. There is no such a thing as a separate force, an independent energy or complex of energies. The complexity of **Universal Interaction** interacts incessantly in the **tri-phase** pattern of:

an acting one acting on an acted upon

(Jousse 2000:110-111)

“UUUU”

“VVVV”

□ **verbo-motor - verbo-melody - motor response'**

[action] [expression] [polysemantism]

Jousse identifies the true nature of human expression as being a 'motor response' - an action or movement that is the ex-pression of inner motion or movement that has been im-pressed by a similar motor action. This ex-pression takes the form of a combination of words/sound and actions, hence verbo-motor and verbo-melody. This mode of expression is typical of speakers of tonal languages world-over, leading to polysemantism.

Examples of Usage

- “After eighteen years of very strenuous and passionate investigation, I published in the Archives de Philosophie a ‘sketch’ of my experimental method and some of the results which had emerged. This essay appeared early in 1925 under the title: Studies in linguistic psychology: the rhythmic and mnemotechnical Oral Style among the **verbo-motors**.” (Jousse 2000:31)
- “This present work will simply draw together quotations from specialists. I will take the liberty of connecting the quotations with phrases (between square brackets) which are essential for the clarity of the work as a whole, without distorting the thought of the authors concerned. These quotations are intended to convey as objective an outline as possible of the studies in experimental and ethnic psychology which I have been pursuing for the last eighteen years. My research has dealt with ‘rhythmic **verbo-motor** memory’, with what my professor at the Collège de France, Dr Pierre Janet, would have called the ‘psychology of recitation’.” (Jousse 2000:54)
- “Once we have experienced the rhythmic sensation of our own ethnic milieu in such a recitative, we can transport ourselves into the Palestinian ethnic milieu by ‘buccalising’ formulaic Aramaic texts. A sensation analogous to the original formulaic **verbo-melody** should awaken in our reciting and rhythming throats as soon as we voice the following recitative:

Whereupon you will conceive
and give birth to a son.
And you will call his name léshoua,
for he will free his people
from all their sins.

This sensation of formulism typically constitutes the first phase of the living ‘manducation-memorisation’ which I try to bring to play in the laryngo-buccal muscles of each reciter.” (Jousse 2000:325)

- “Viewed from the outside, man is a complexus of gestes. To all the movements executed by the human composite, I will give the name: gestes. Visible or invisible, macroscopic or microscopic, developed or only hinted at, conscious or unconscious, voluntary or involuntary, these gestes, nonetheless, manifest the same essentially motor nature.

The capacity of natural human vision is not sufficiently acute for the objective study of the psycho-physiology of human gesticulation. The human visual capacity varies constantly, depending on the construction of our optical lenses and on the varying individual capabilities of our visual recording and amplifying equipment.

Because of the emphasis placed upon them, some gestes develop from one category to another, and progress imperceptibly from absolute unconsciousness to full consciousness, from purely automatic reflex action to totally voluntary activity.

This coming to consciousness, this ‘conscientization’ of a geste, naturally contains the ‘functional characteristic’ of the organs differentiated to emit that geste. Different ‘functional characteristics’ will emerge depending on whether the function is using corporeal gestes, manual gestes, ocular gestes, auricular gestes, laryngo-buccal gestes, etc. For example, an ocular geste makes us see, an auricular geste makes us hear, etc.” (Jousse 2000:60)

- “One need only recall the case of the strange ‘motor images’. In man everything is first and foremost ‘**motor response**’. (...) Only Man has gestes which are played and re-played. Gestual play and re-play of all sorts are mostly unconscious; but, for all that, they develop tirelessly and interchangeably.” (Jousse 2000:60)
- “I could include at this point those dreams which are phonetic or **verbo-mimismological** re-plays. Being only a re-play, the dream is able to render very objective representations of sounds and words. Auditory types of individuals will recognise themselves here. The **rhythmo-verbal** dream re-plays particularly vividly in poets, in orators, – in all those who, among us, handle the word.” (Jousse 2000:124)

“WWW”

□ Wine: old and new

[ethnic milieu] [Oral Style] [Oral-style tradition] [rhythmo-catechism] [compose] [rhythmo-melodic] [targum]
Jousse identified the structure, rather than the substance, of the rhythmo-melodic expression as the

*identifying feature of its origin and age. In this way, Jousse likens the Oral-style text to vintage **wine**.*

- *“Any reciter from an ethnic Oral-style milieu is a supreme master of a vast mnemonic treasure of formulae, which he has said and re-said daily and rhythmo-melodically since his earliest childhood. Consequently he always tends to be a Composer and an Improviser, to a greater or lesser extent, in spite of himself.” (Jousse 2000:335)*
- *“As the good rhythmo-catechist he always was, Rabbi Iéshoua could therefore not do otherwise than rhythmo-melodically structure his own catechistic lessons out of Aramaic Targumic formulae. These were as familiar in the childhood of those he catechised as they were to his mother and himself.” (Jousse 2000:337)*

Examples of Usage

- “To savour the lesson, one must eat and drink the lesson with the gestes of an intellectual gourmet. Paying refined attention to these gestes will result in the relishing and the savouring. The taste buds of the connoisseur will immediately distinguish the lessons by their quality: **new wine** and **old wine**.

Old wine

The traditional Aramaic Targums are the **old wine** preserved in **old** goatskins. There I have tasted the savoury restorative of the great explicative mimodramas: The Creation, The Fall, The Flood – millennia-old master-pieces, elaborated by all those geniuses from antiquity, who laid the foundations of the civilization from which we still draw life.

New wine

Later other geniuses came who felt within themselves a power greater than that of simple recitation. Indifferent or even hostile to the past, they wanted to be concerned only with themselves and were familiar only with the present. They are what we call revolutionaries.

Old-new wine

But the greatest of all, the true creator, was the one who was powerful enough to make a synthesis of the **old** and the **new**. Iéshoua provided the definitive model in that celebrated, yet so simple, parable of the sêferist or good accountant:

	a	
	Every sêferist well instructed	
b		c
in Malkoûtâ		of Shemayyâ
	d	
	To what can he be compared?	
e		f
To the man		the master of the house
	g	
	who draws from this treasure-chest	

h
some of the **new**

i
and some of the **old**

Does this two thousand year-old parable not offer a whole scientific programme of striking actuality? It builds on the past in order to subdue the present so as to master the future.” (Jousse 2000:366)

□ Word

[Dâbâr] [geste] [literacy] [writing] [Written Style]

‘Word’ is essentially a visual concept of the scribal literate kind, which cannot be used without contradiction in Oral-style contexts. People who prefer to operate the mnemonic Oral-style as the mode of record of the socio-cultural archive tend to receive visually at the gestual level and aurally at the oral level: they tend not to have a concept of word as the scribally literate have. Jousse’s perceptions of the ‘contradictory’ uses of the term “word” are illustrated below:

Examples of Usage

- “The less literate the Improvisors, the more improbable this feel for the **word** becomes.
Another striking example is furnished by the way in which our paysans split **words** when they write, when they have been to school for a few winters only. They know they have to put white spaces now and then along the written line, and so they cut their sentences into short stumps. But these stumps correspond only more or less to our **words**.” (Jousse 2000:459)
- “Never forget that a child’s interest is gripped much more by the name of a plant that he can see, touch, pick, handle, taste, smell than by a **word** that is written on a piece of paper and that does not correspond intrinsically to anything living.” (Jousse 2000:17).
- “Might not the image I applied to those little drawings also be somehow applicable to **words**?” (Jousse 2000:20)
- “We must remind ourselves continuously that our dreadful modern ‘graphism’ all too often causes us to forget, and renders us incapable of solving, complex and dynamic linguistic problems: real human language does not have **words** on the one hand, melodies on another and rhythms on yet another, and so on.” (Jousse 2000:35), “real human language” consisting of spoken “**words**” with “melodies” and “rhythms”.
- “Let us show him that **words**, typographically parched on the printed page, have an inner and intense life. Let us prove to him, with a well-chosen example, that some **word** or other, seemingly coagulated into a single typographic block, awaits only our analysis to play out its living expression in all the component phases of its etymology. (...) Allow me to reiterate: **words** do not, and cannot, have exactly the same meaning for each one of us. We understand them in relation to our individual life experience and to the best of our ability.” (Jousse 2000:100)
- “‘Play’ is the interactional exterior which intrudes itself into us, imprints itself in us in spite of ourselves, and forces us to express it. It allows us to try (as a working hypothesis) to revive the primordial concrete Mimemes from under our algebrose **words**. I once attempted to do this. In the mode of a monosyllabising Chinese scholar, I wrote the **word**: ‘ex-prim-i-t’, and those who have an in-depth knowledge of Indo-European mechanics will forgive me for translating gestually: he/ make/ s/ the geste of pressing/ out. Why? Because beforehand there was: ‘im-prim-i-t’: he/ make/ s/ the geste of pressing/ in. Once he has been im-pressed with the seal of what is Real, the Anthropos ex-presses himself as though he were liquid wax which can never harden. That is the ‘Re-play’, the chosal and gestual re-play. And we have already seen that it is always tri-phased. (Even those phases which we are played are no more than the inadequate **words** of our variously algebrose current languages.)” (Jousse 2000:122)

- “The receivers of the rhythmo-catechised **Word** are not, and never were the same. The total lack of understanding of the difference lies at the origins of the synoptic and Johannine pseudo-problems. We have a Kêphâ, the solid fisherman-paysan, precise and faithful carrier of Iéshoua’s elementary Rhythm-catechism. And then we have the young Apprehender, Iohânân, not ‘the disciple whom Jesus loved’, as Graeco-Latinicists are quick to repeat, thereby committing an inadmissible pedagogical and ethnic mistranslation. Iohânân was the Apprehender whom Iéshoua preferred to instruct, and that is why the Pearls-of-Learning of Iéshoua’s superior Rhythm-catechism were memorised and rhythm-catechised very precisely by Iohânân. It is he who later synthetised it into what is regarded as ‘the most exquisite poem in existence’: the ‘poem’ of the Prologue of Saint John. No, it is not a poem. It is a superb reproach, and a magnificent example of what the authors of our rugged catechisms should be transposing. Pedagogically, it is what our children are missing and what we, dissatisfied and non-algebrosed adults, are also missing: a synthetic Rhythm-catechism which unshrouds everything which has been brought to us by the Pearls-of-Learning of Iéshoua’s superior Rhythm-catechism. From the recitatives of this Rhythm-catechism, which we call the Gospel according to John, the favourite Apprehender has personally crystallised the principal formulae with such breadth and so sublimely that he has been analogically represented as the royal eagle of Ezechiel’s grandiose unshrouding.” (Jousse 2000:211)

□ **Writing/s - written - drawing/s - mimographic - mimographism - algebrisation - algebrised - algebrosed - reading**

[abstract] [literate] [Oral Style] [pre-literate] [shadow] [reading] [Written Style]

*Jousse identifies **writing** as being a mediated form of an immediate form of human expression, such as the corporeal-manual and the laryngo-buccal. The mediation of the form of expression renders and reduces it, thus he terms such mediated forms of expression ‘**algebrisation**’ from the Arabic term /aljabr/. **Writing** can take a number of forms, such as painting and **drawing**, sculpting and carving, textile- and basketweaving, beadwork and hairbraiding, inter alia which are used to record the socio-cultural archive of a community: each is a substitute for the immediate expression which will be either corporeal-manual or laryngo-buccal. The corporeal-manual/laryngo-buccal expression of Oral-style communities tends to be semantico-melodic which means that the expression is gestual-visual/oral-aural which resists being recorded on the page. Some such communities develop pictographic or ideographic **writing** as the chosen mode of **algebrisation**, such as is the case with the Chinese script, so that the tonal and gestual features of the performed form of their language remain fully operative. Where communities opt for scribal **writing**, the tonal and gestual features are soon flattened by the limitations of the medium on which they are recorded: the paper. Thus Jousse argues that scribal **writing** on paper - **algebrisation** - renders the expression that was once alive and dynamic, potentially inert and dead - **algebrosed**.*

Examples of Usage

- “On Thursdays, my mother used to go to Le Mans, and, when I had been very good, she would take me with her. As I was keen to know everything, she took me to the museum, to see the mummy about which the school master had told us. If you go to Le Mans, go to the museum of the Préfecture, and there you will see my beloved. You enter a large room, then another to the left, and there, in a large, rather curious box, is an Egyptian priestess, immobile, very calm, well embalmed. I stayed there, rooted to the spot, for perhaps two hours with my hands crossed. The sight had an extraordinary effect on me: there were small stiff **drawings** that formed a sort of miniature procession all around the sarcophagus. An idea came into my mind that haunted me then and continues to haunt me now: had not all those little **drawings** painted around the sarcophagus once been alive, like the little embalmed priestess lying there? Had not all those little, frozen ‘characters’ once been alive, like our children’s games? Was there not a complex game involving people, who gestured as children do, being played all around this stiff embalmed figure?

The following conundrum has haunted me all my life: what I saw there were signs that were dead, but once had been alive, just as that little priestess was dead, but once had lived.” (Jousse 2000:20)

- “When we **write** ‘A’, alpha, (an ox in another mode); ‘B’, beta, (a house in another mode), etc., we are still using the remains of Mimograms often without understanding their significance. That is what I call **Algebrosis**. You might call it ‘abstraction’, but it is really necrosis – and it is clear that the latter flows from the former. Between the gigantic efforts of Mimoplasmism and **Mimographism**, and our **writing**, which is admittedly an extremely handy and facilitating means of intercommunication, there lies the whole indefiniteness of the primordial and all too little known laws of human expression.

If I were to develop my argument in this direction, we would see that those in the various ethnic groups who chose to turn their Mimograms into our alphabet are a very small minority. A great many people do not yet have our system of **writing**, among whom we can count the Indians of America whom I had the good fortune to study from this point of view. This is also the case in the great Chinese Civilisation. One can trace all the Chinese characters back to this primordial state of **Mimographism**. Tchang Tcheng Ming, one of my most gifted pupils proved this in his doctoral thesis (which I supervised) on *L’Ecriture chinoise et le Geste humain* – “Chinese **Writing** and the Human Geste”.

This is a far cry from what has been called Ideographic **Writing**. Global Style men did not **write** down their ‘ideas’. What sense could it possibly make to ‘**write** down ideas’? They encoded their Mimodramas graphically. The old pseudo-metaphysical expression of an ‘ideogram’ must therefore be excluded from our anthropological vocabulary and replaced by the more exact term, ‘Mimogram’.” (Jousse 2000:153)

- “When an Amerindian draws in **mimographic** characters the Tri-phase Interactional Geste which I translate in my language as ‘the hunter chases the bison’, he is making a concrete proposition which is just as abstract as when I **write**: ‘The hunter chases the bison’. His gestual expression and **mimographic** characters, however, are not **algebrosed**.

Whereas television projects the whole panoramic interaction of reality and concrete universality in its untouched and indefinitely imbricated concretism, radiophony only transmits it in ethnically **algebrosed** sound – except when the sound is, by pure chance, phonomimically analogous to ‘miaou ham cô’. But to say ‘the cat has eaten the chicken’ is at once abstract and **algebrosed**, for in this proposition in English, what is Real has lost all the phonomimic echoes which we are going to study in the following pages.

What I am referring to here, is the question of the origin of languages and of **writing**, all of which are abstract and all of which began with concrete Mimemes, but not all of which became **algebrosed**.” (Jousse 2000:154-155)

- “To **write**, especially in our ethnic **Written**-style milieu, is to display life and death simultaneously on the shroud of a sheet of paper.

The pen-pusher will announce: ‘It is **written** down, therefore all is said’. ‘It is **written**, therefore nothing is said’, avers the Oral-style traditionalist for whom **writing** is a means of recording Global

and Oral Recitations and who does not want **writing** for the sake of ocular **reading**. I must add here: not global and oral, but global-oral, if possible. By replacing a conjunction with a hyphen, the ocular reader must feel that the voice is made to be corporeally incarnated. Transposed into the anthropological mode, this is the realization of that theological interaction, which, alarming and profound, quasi-postulates the global logic:

And the Memrâ became flesh."

(Jousse 2000:201)

- "When a child is alone, it tends to rhythm-melodize a kind of rhythmic formula of its own making, which it uses as a sort of dynamo in order to rock itself to and fro without ever getting tired. I imagine it taking hold of a negative phrase, an actively negative phrase:

No, no, no, I will not **write**

No, no, no, I will not **write**

And this child, whether facing you or with its back turned, will maintain this balancing movement. We have all seen how children create rhythm, not in their copy-books, but in their whole bodies during break and when 'put in the corner' by their teacher:

No, no, no, I will not **write**

No, no, no, I will not **write**

The child is totally unaware that he is rhythmizing insults 'in two hemistichs' like Homer's heroes. The child here plays out spontaneously the most fundamental law of human expression: the Law of Bilateralism." (Jousse 2000:291)

- "Examination of languages less **algebrised** than our own, confirm this observation. In less **algebrised** languages there are numbers of Phono-mimemes or 'onomatopoeia' which have withstood the ravages of time and evolution upon their articulatory and phonetic systems. Among many others, the Chinese and the Annamites list, with legitimate pride, the full richness and subtle refinement of the innumerable onomatopoeia which are still alive on their lips and still sensed in their ears. Furthermore, they are admired for the concrete Mimograms, or 'shadow plays' of their former Manual Style perceived in their algebrising brush tracings." (Jousse 2000:94-95)

See also Jousse 2000: 23, 278, 284, 285, 363, inter alia.

□ **Written-style ethnic milieu/ civilisation**

[Oral-style ethnic milieu] [Oral-style tradition] [Palestinian ethnic milieu] [Gallic oral ethnic milieu] [book/s]

Jousse terms 'literate society' - that of the inert algebrised (and often algebrose) scribal record - the

'Written-style ethnic milieu' to distinguish it from the 'Oral-style ethnic milieu' - that of the living human memory as socio-cultural archive.

Examples of Usage

- "The original and capital sin of our **Written-style civilisation** is that it considers itself singularly superior and unique, and believes, moreover, that everything not recorded in writing, does not exist." (Jousse 2000:24)
- "When I started observing the anthropological and **ethnic** mechanisms of human memory, I found that the solutions posited for problems were based mainly on the strength of affirmations and negations of bookish amnesics and outdated metaphysicians. Only a pen-pushing theologian, for example, would decree that 'the Apostles, illiterate people', could not possibly have retained the 'Sermon on the Mount' by heart. So, I observed, and understood quickly that what had to be created was an Anthropology of Geste and Rhythm and not a Psychology of Geste – and that this Anthropology of Geste and Rhythm should not be founded only on the observation of a few individuals from our ossified and algebrose **Written-style ethnic milieus**.

It is evident that I would not have gone very far had I had no more than our Graeco-Latin culture to reveal the secrets of human expression to me, because it is very unbecoming in our society to make gestes. From the age of two we are drilled to 'discipline' our whole musculature in order to hold the pen in a faithful 'grip'. The motionless child is considered the good child. The child, the king of all that is vital and dynamic in nature, is forced to act like a legless cripple. The great global 'Play' of Man is forbidden. We are beings who have been gestually impoverished by our preoccupation with writing. Attempts have been made recently to compensate for this general oppressiveness by devising some muscular and aesthetic gymnastics of empty and inexpressive movements: these are tests of strength or of gracefulness, far removed from the magnificent logical expression of the 'Interactionally Miming' Anthropos." (Jousse 2000:130)

- "To write, especially in our **ethnic Written-style** milieu, is to display life and death simultaneously on the shroud of a sheet of paper." (Jousse 2000:201)
- "We no longer really know what Memory is because, in our **Written-style** milieux we never make it play actively in our living global mechanisms." (Jousse 2000:306)
- "These people of the Greek **Written-style** milieux were not well-versed in the ways of rapid, vast and sure oral memorisation, of which the Palestinians made light." (Jousse 2000:341)
- "I distinguished the three phases of human expression, i.e. Corporeal-manual **Style**, Oral **Style** and **Written Style** with algebra following behind. These were my starting-points. Under Corporeal-manual **Style** I included children's games, the mimic 'characters' associated with that little mummy of mine, as well as Mimodrama and Mimograms (which I did not yet call by those names, since my terminology developed only gradually). To the Oral **Style** belonged the parables which my mother sang, se balançant: rocking to and fro, all the songs sung by my old grandmother and the Sarthois paysans, the recitations of Homer, etc. ... Under **Written Style**, I classified the literary works of our great writers, according to periods. What followed was algebra, and everything to do with the mechanics I subsequently had to learn as an artillery-officer; at which time the study of astronomy attracted me, for mathematics has also exercised an ascendancy over me." (Jousse 2000:22)
- "... the first stage of Manual-Corporeal **Style**, living expressive geste or Mimodrama, which projects itself in mimic silhouettes, and which, given stable form on a surface, results in Mimograms. Later, the second stage transforms these gestes into laryngo-buccal gestes, that develop to the point where they become a means of intercommunication, at which stage we have Oral **Style**. After further use and development, all the concretism of the Oral **Style** reaches a point where it becomes algebrisation, and we get **Written Style**." (Jousse 2000:20)
- "Since that time I have always felt that what I needed to do was to divide my life's work into a series of organic tasks. I have always been concerned with one idea only: Mimism and its algebrisation. Between the ages of fifteen and twenty years, I distinguished the three phases of human expression, i.e. Corporeal-manual **Style**, Oral **Style** and **Written Style** with algebra following behind. These were my starting-points. Under Corporeal-manual **Style** I included children's games, the mimic 'characters' associated with that little mummy of mine, as well as Mimodrama and Mimograms (which I did not yet call by those names, since my terminology developed only gradually). To the Oral **Style** belonged the parables which my mother sang, se balançant: rocking to and fro, all the songs sung by my old grandmother and the Sarthois paysans, the recitations of Homer, etc. ... Under **Written Style**, I classified the literary works of our great writers, according to periods. What followed was algebra, and everything to do with the mechanics I subsequently had to learn as an artillery-officer; at which time the study of astronomy attracted me, for mathematics has also exercised an ascendancy over me." (Jousse 2000:23)
- "Man's balancings must be spontaneous and equilibrated, which can only be properly achieved if a person is standing upright. We are told to translate Ovid's '*Os homini sublime dedit*' as 'He gave man a raised face', but our Pedagogy creates nothing but beings perpetually bent over **written** pages. Man should be total in his expression, but our **Written Style** is nothing more than a hellish crabbedness." (Jousse 2000:290)

- “Unfortunately, the global gestual expression of these concrete milieux has been judged from within the context of our **Written Style** and not from within the context of the grand primordial mimodramatic expression. Most perniciously, this has created the pseudo-problem of the biblical myth of Genesis. It is clear that one condemns oneself to being faced only by mis-interpretation and death when one separates human expression entirely from the living being.” (Jousse 2000:436)
- “**Oral Style** is not designed to be read but to be learnt and repeated orally: **Written Style** is designed to be read, not learnt. This accounts for the presence of traditional formulae in the former and their absence in the latter” (Jousse 2000:554)

“XXXX”

“YYYY”

“ZZZZ”